

The Journal of the Musical Home Everywhere

THE ETUDE

Music Magazine



A CHRISTMAS EVE DILEMMA

PRICE 25 CENTS

DECEMBER 1927

\$2.00 A YEAR

WHAT TO DO FIRST AT THE PIANO

By HELEN L. CRAMM
Price 75 cents net

WITHOUT doubt there are the most useful first piano lessons, as well as the most useful and practical methods ever offered to the teaching fraternity. One thing at a time—first for children; and, as the book trains first to hear, play and read the notes. The plentiful illustrations of child life are of generous size and in outline so that the child may color them with crayon. A Keyboard Chart accompanies each book, printed in two colors on most durable parchment paper, and showing clearly as a dependable Traffic Cop.

PLAYTIME MELODIES

For the Piano—In Three Books
Edited by W. OTTO MIESSNER

THESE PIECES are for the recreation and pleasure of young players, being in a light and happy style, to be played for the fun of it. The teacher knows that to "play with pleasure" is the secret of playing well, and that children learn more rapidly those things which they enjoy learning. This is a collection of lighthearted melodies made by a noted educator, who has chosen wisely and with sympathy for the child mind.

Regular Price Public Advance Price
\$1.00 Each 60 Cents Each

RECREATIVE DANCES

By FANNY E. BICKLEY

OUT OF A SUCCESSFUL and varied experience as dance director, the author has arranged these dances to be used by teachers in the schools or on playgrounds, as well as by the physical director. The music selected is accompanied by clear and simple directions and also by illustrations which show the correct steps in performance. The book contains fifty dances, classified in four groups, and is a wide welcome for it may be predicted.

Regular Price Public Advance Price
\$1.50 90 Cents

TECHNIC TALES

By LOUISE ROBYN

A MOST ATTRACTIVE BOOK of very easy pieces and exercises for children. It is colorfully illustrated with fanciful and graphic drawings, which occupy a half page, to vivify the eye music, further the child's imagination stimulated by the descriptive interlined text to each little piece.

Regular Price Public Advance Price
75 Cents 40 Cents

SONG ECHOES FROM CHILDLAND

By MISS HARRIET S. JENKS and MRS. MABEL RUST

IN RESPONSE to a demand for a more complete edition, this successful and popular collection has not only been reduced by eliminating several less favored songs, but an entirely new, appropriate and colorful cover has been supplied. In this attractive form these songs and songs with many new friends among children, their teachers and their parents.

Regular Price Public Advance Price
\$1.00 60 Cents

Public Advance Prices Expire Dec. 15th

Oliver Ditson Company
179 Tremont Street Boston
Chas. H. Ditson & Co.
10 East 34th Street New York
TRY YOUR MUSIC STORE FIRST

THE ETUDE MUSIC MAGAZINE

Founded by Theodore Presser, 1883
"Music for Everybody"

Contents for December, 1927

World of Music.....	881
Can You Tell.....	883
Sharps and Flats.....	883
On Extremization.....	G. N. Hume 883
A Community Recital Problem.....	R. K. Buckland 885
Do Your Fingers "Kick Out?".....	W. L. Clark 885
Overcoming Indifference.....	M. W. Ross 891
Musical Education in the Home.....	A. de Guichard 893
Questions and Answers.....	A. S. Garbett 895
Musical Home Reading Table.....	897
Editorials.....	899
Seven Reasons Why Not to Study Piano.....	F. Kampffmeyer 900
César Franck's Violin Sonata.....	E. S. Kelley 901
Dissonances and Un-Dissonances.....	R. L. Rothlauf 903
The Music in Every Man.....	M. E. Williams 904
Fabien Sevitzky, Biographical.....	C. H. Brown 904
Potential Sound Always Present.....	M. E. Williams 904
Put of Separate Hand Practices.....	M. Hambourg 905
Things That Lead Brilliance in Playing.....	906
Hunts of Great Masters in Vienna.....	Jay Melis 907
The Pelicans and the Piano.....	A. H. Wood 909
Roads to Success in Music.....	K. Hemming 910
The Carol, Its History and Mystery.....	911
Department of Bands and Orchestras.....	G. L. Ludwig 912
Department of School Music.....	C. G. Hamilton 913
Teachers' Round Table.....	V. Birt Schuberth 913
"Unfinished" symphony.....	E. A. Barrell 915
Educational Study Notes.....	916
Singer's Etude.....	916
Organist's Etude.....	916
Organ Questions Answered.....	917
DeWolfe Hopper Discusses Light Opera.....	918
Letters from Friends.....	919
Answers to "Can You Tell?".....	919
Violinist's Etude.....	R. Brine 923
Book Reviews.....	925
Junior Etude.....	E. A. Gert 928
Junior Educational Study Notes.....	928
Annual Index.....	928

MUSIC

Fascinating Pieces for the Musical Home	
Ninon.....	L. J. Jemel 887
Silent Night.....	C. Kohlmann 888-889
Pierrot.....	P. Godfrey 890
Classic, Modern and Contemporary Master Works	
Promenade.....	F. F. Fournier 915
Day Dreams.....	R. Meyer-Helmund 916-917
Fragment from Unfinished Symphony (Four Hands).....	F. Schubert 918-919
Song of Autumn.....	F. A. Williams 920-921
A Modern Interlude.....	H. R. Rogers 921-922
Outstanding Vocal and Instrumental Novelties	
Sell Me a Dream (Vocal).....	L. F. Saar 927
There's a Song in the Air (Vocal).....	P. Ambrose 928-929
The Joy of You (Vocal).....	R. Kuntz 930
Chanson Telle (Violin & Piano).....	F. Scutsky 931
King of the Road (Four Hands).....	C. Morrison 932-933
A Night Song (Organ).....	C. Harris 934
Delightful Pieces for Junior Etude Readers	
Priscilla on Monday.....	M. Bibbo 939
The Thoughtful Little Mother.....	H. L. Cramm 939-940
Reuben and Rachel.....	H. Schickel 940
Marche Caprice.....	H. Potter 941
Sarabande from Suite XI.....	G. F. Handel 941-942
Marlowe.....	G. N. Benson 942

"Etude" readers, who desire to locate articles published in previous issues of "The Etude," are directed to consult the Reader's Guide which is to be found in the proper place in the copy of previous issues may be supplied, when out of print, at the regular price—50 cents.

Please mention THE ETUDE when addressing our advertisers.

Professional Directory

EASTERN

ALBERT BECKER Piano, Composition, Pedagogue
129 West 90th Street, New York City
Telephone 1880 Broadway

COMBS DUNNING Head of Conservatory of Music
100 West 11th Street, New York City
1925-26, 1926-27, 1927-28

GUICHARD Musicologist, Lecturer, 15 Washington Ave., Boston, Mass.

MOULTON Piano, Composition, Pedagogue
100 West 11th Street, New York City
1925-26, 1926-27, 1927-28

NEW YORK Piano, Composition, Pedagogue
100 West 11th Street, New York City
1925-26, 1926-27, 1927-28

NORMAL Piano, Composition, Pedagogue
100 West 11th Street, New York City
1925-26, 1926-27, 1927-28

PIANO Piano, Composition, Pedagogue
100 West 11th Street, New York City
1925-26, 1926-27, 1927-28

RAPISARDA Piano, Composition, Pedagogue
100 West 11th Street, New York City
1925-26, 1926-27, 1927-28

RIESBERG Piano, Composition, Pedagogue
100 West 11th Street, New York City
1925-26, 1926-27, 1927-28

RUBINSTEIN Piano, Composition, Pedagogue
100 West 11th Street, New York City
1925-26, 1926-27, 1927-28

VEON Piano, Composition, Pedagogue
100 West 11th Street, New York City
1925-26, 1926-27, 1927-28

VIRGIL Piano, Composition, Pedagogue
100 West 11th Street, New York City
1925-26, 1926-27, 1927-28

VIRGIL Piano, Composition, Pedagogue
100 West 11th Street, New York City
1925-26, 1926-27, 1927-28

SOUTHERN

CONVERSE COLLEGE School of Music, Converse College, S. C.

DOWDY School of Music, Converse College, S. C.

SHENANDOAH COLLEGE School of Music, Shenandoah College, Va.

WESTERN

AMERICAN Conservatory of Music, Chicago

BROWN Piano, Composition, Pedagogue, Chicago

BOYD Piano, Composition, Pedagogue, Chicago

CHICAGO Piano, Composition, Pedagogue, Chicago

CINCINNATI Conservatory of Music, Cincinnati

DETROIT Conservatory of Music, Detroit

KNOX Piano, Composition, Pedagogue, Knoxville

PIERCE Piano, Composition, Pedagogue, Chicago

Ask for Our Circular of EDUCATIONAL MUSIC BOOKS for Schools, Academies and Colleges including Text Books, Reference Works and Collections

THEODORE PRESSER CO. Philadelphia, Pa.
1712-1714 Chestnut St.

Can You Tell?

1. Why is the Dominant Chord so called?
2. Two of the most successful American operas are named for their Indian maiden heroines. Which are they? Who are their composers?
3. What comic is known as "The Land of Song?"
4. What was the first complete oratorio performed in America, and when and where?
5. What word indicates the plucking of the strings on an instrument of the viol family?
6. Mozart wrote one of his greatest overtures between midnight and morning. Which was it?
7. Who wrote the well-known American composition *To a Wild Rose*?
8. What two composers had sisters of great musical talent?
9. Who wrote the first sonata for the harpsichord, the forerunner of the piano?
10. Name the four leading woodwind instruments of the orchestra.

TURN TO PAGE 941 AND CHECK UP YOUR ANSWERS.

Save these questions and answers as they appear in each issue of THE ETUDE MUSIC MAGAZINE month after month, and you will have for entertainment material when you are lost to a group of music loving friends. Teachers can make a scrap book of them for the benefit of early pupils or others who ask by the exception from reading table.

Sharps and Flats

By RUTH E. FRENCH

HOW OFTEN, in looking through a used book of studies, do we notice checks and marks of every color over certain notes? Sometimes I have found studies in which every sharp or flat note had a pencil mark over it. This was no doubt the work of a conscientious teacher who did her very best to make some one play at least what was written on the paper. Yet the very number of marks is eloquent of the utter failure of impression—facts upon the mind of a pupil by putting signs on a paper. If he is not taught to think correctly he will never play correctly. He must be taught to think *F-sharp* or *B-flat* because it is the key rather than because there is a pencil mark beside the note.

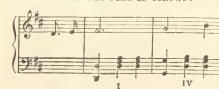
In training the pupil to think correctly

On Extremization

By GLADYS NATTER FITZSIMMONS

How many people who have taken the average number of music lessons can sit down and play any American folk song? Yet it requires only the simplest knowledge of three chords—B-flat, sub-dominant and dominant—with an occasional minor chord related to the major key. These three common chords, formed by adding a third and fifth to the first, fourth and fifth tones of any scale, are usually designated by I, IV and V.

Nearly all the American folk songs begin on a major tonic. Suppose we try to play the first part of "Home, Sweet Home" in the key of D major. The melody in this case begins on D, then comes the tonic chord in the bass—D, F# and A. We will play it in waltz time, so the first few measures will read as follows:



"Most musical groups in America still refuse to look on music simply as an art, but link it up with social activities as a sort of poor relation. If what is needed is genuine musical education that puts music in its proper place as the fine occupation and diversion of free men and women in a free country, and not, as it is now in America, a thing of boxes and dress coats and diamonds and dressmakers and backstairs intrigue—New Music Review."



Music meant more to him than Food

Do you know what it means to Your Child?

Franz Peter Schubert shivered as he wrote home to his brother "for some music paper." He dared not write of his hunger!

Schubert, known as the greatest song composer, from earliest childhood had loved music. Untaught when seven, he had mastered many of its rudiments.

All children love musical, rhythmic sounds. Cultivate this desire in your children. You will be repaid, for music develops personality, character, mental and spiritual resources. Only by actually playing the piano, can your children discover what music may mean to them. Is there a modern piano in your home?



Is music a gift? Is it inborn? These questions and many others are answered in our FREE illustrated booklet "Childhood and Music." Send the coupon printed below.

Models are not assembled instruments. Every essential part is designed and built by Wurdlitzer craftsmen, who have made them superbly beautiful and rich in golden tone. They fit the smallest room of the small home, apartment or bungalow.

Prices are astonishingly low—from \$295—for a wide range of hand-carved models. Convenient terms can always be arranged.

Wurdlitzer Studio

Wurdlitzer Studio Upright.
Only a little more than half the price of the standard upright.
\$295



Wurdlitzer Studio Grand.
A remarkable instrument taking up but little more room than an upright.
\$625



Music is your child's birthright...

WURLITZER

Grand Piano Factory
DE KALB, ILLINOIS

Upright Piano Factory
NORTH TONAWANDA, N. Y.

Dealers and Branches Everywhere

Send for our free booklet, "Childhood and Music" and portfolio of Wurdlitzer Studio Grand Pianos, addressing nearest factory—locations given above.

Name.....
Address.....
City..... State.....

Please mention THE ETUDE when addressing our advertisers.

THE CURTIS INSTITUTE of MUSIC

JOSEF HOFMANN, Director

Standards of singing do not change. The voice of Jenny Lind, Tamagno, Patti, would give as great pleasure today as half a century ago.

The art of bel canto survives in the precepts of such a master as Lamperti. It survives in the artistry of Jeritza, Giannini and a host of others that you enjoy.



MME. MARCELLA SEMBRICH

Mme. Marcella Sembrich, head of the voice department of The Curtis Institute of Music, was a student of Lamperti. She has been the teacher of Alma Gluck, Jeritza, Lashanska, Giannini, and many others.

Emilio de Gogorza, noted baritone, was one of the first to introduce modern French songs, Russian folk music, and the Spanish art song to American audiences.

Harriet Van Emden is a pupil of Mme. Sembrich. She has won distinction as a concert singer in this country and Europe, and as Professor of Voice in the Conservatory of Music, Cologne.

Horatio Connell, baritone, has been acclaimed in England and Germany as an oratorio and lieder singer. He has appeared as soloist with leading musical organizations in this country.

These masters of the art of singing teach personally and give individual lessons at the Curtis Institute of Music.



HORATIO CONNELL

THE CURTIS INSTITUTE OF MUSIC

629 Rittenhouse Square

Philadelphia



EMILIO DE GOGORZA



HARRIET VAN EMDEN

How One Community Solved the Recital Problem

By GRACE NICHOLAS HUME

ALL teachers know the need of frequent public appearances for every pupil, old or young, but the almost inevitable disturbance of the pupil's regular work which accompanies the preparation for a public recital deters many good teachers from having as many recitals as might be considered desirable. This problem has been satisfactorily solved by a group of teachers of piano, violin and voice in a small, progressive town of the West. Led by a tactful newcomer, these teachers agreed upon the plan of having a joint, informal pupils' recital every week, each teacher in turn taking charge of the program.

There were perhaps a hundred and twenty-five pupils of various ages and stages of advancement among the five or six teachers. As soon as a pupil had finished a selection, however tiny or however difficult and had it memorized, he was scheduled for the community recital program. Twelve or fifteen pupils taken in as equal numbers as possible from the classes of the several teachers appeared on the program each time. The recitals were held in the evening at a centrally located place. The programs were published in advance in the local papers and aroused so much interest that an audience was never lacking.

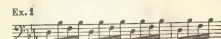
Those participating were made to feel that the occasion was a very important one but that their taking part was a perfectly normal procedure and part of their regular work. The recitals were planned primarily for the benefit of the pupils, but as the plan worked out, the teachers profited as much as they. Teachers with small classes had the chance to be heard through the public appearance of their pupils, an opportunity which would have come but seldom if they had had to wait until they could give a separate recital. As the ultimate and only sure test of a teacher's ability is the work of her pupils, the best teachers received due recognition. The more poorly prepared teachers, gradually realizing their deficiencies, began to remedy them by summer study and by reading the musical magazines.

Last of all the publicity attending these programs aroused greater interest in the study of music with the result that there was an increased enrollment in the class of every teacher whose work merited it.

Do Your Fingers "Kick Out"?

By RALPH KENT BUCKLAND

WHERE there is a figure of eighth notes or of sixteenth notes in the accompaniment, many times repeated, as:



Ex. 1
from the Beethoven *Spring Sonata*, or



Ex. 2
from the Mozart *Sonata, Allegro con spirito* in C, care in watching finger movement is of great importance. In these instances, in spite of perfectly corrigible fingers in scale and arpeggio work, there is a marked tendency for the fingers, especially the first and second fingers, to "kick out," and rather flop into contact with their respective keys instead of striking them as they should on the tip straight down. The only point of action, in so far as the finger is concerned, is at the proximal joint where the finger joins the hand, the middle and distal joints being unbending.

Because of lack of attention to this simple matter, passages of this style, closely built up and rapidly repeated, are more often than otherwise inaptly rendered, even though passages presenting far greater difficulty may be played with praiseworthy skill. Fingers that kick out instead of setting immediately about the work in hand are time wasters and efficiency wreckers. They should be severely disciplined. Outside the regular practice of five-finger exercises there is not much one can do except begin the practice of such passages with the greatest of care, slowly enough so that correct finger movement may be automatically acquired.

Even then, as speed is brought into play, the "kick out" is likely to occur, the intended and much-desired smooth pulsing of the accompaniment is roughened, and some of the notes are dropped because there simply is not time for the fingers to accomplish their wayward antics and still come down on the keys indicated by the score.

One cardinal drawback is that many pianists have not the faintest idea that there is a fatal wobble in their finger action. They may realize that they cannot play certain compositions as they would like to, but they do not know why they cannot. Let them give closer attention to finger movement in their Bach, their Beethoven, and their Mozart. Only a few weeks of careful watching, and results will well repay them for their minute treatment of detail.

Overcoming Indifference

By WINNIFRED L. CLARK

1. Assign shorter lessons.
2. Concentrate on definite passages.
3. Emphasize the importance of repetition.
4. Encourage every honest effort.
5. Refer to literature which the pupil should read.
6. Call attention to concerts and recitals.
7. Play over difficult portions of the lesson showing just where mistakes have been made.
8. See that each piece is thoroughly mastered.
9. Set a standard of accuracy and, at the end of every month, judge of the pupil's attainment to it.
10. Give generously of your sympathy.

"Music, like religion, is a personal matter, not one of forms, institutions and ceremonies. What it is to me? is the question, and what am I, and what would I become, in order that music, like every expression of the spirit of beauty, would perform in me its blessed work in aid of my striving toward an unattainable perfection?"—EDWARD DICKINSON.

The New Starr Chromatic Glissando Pianos



Starr Glissando
Grand,
Style 39-J

STARR Chromatic Glissando Pianos offer the player an opportunity for performing either ascending or descending Chromatic Glissandos throughout the entire keyboard with a perfection of rhythm and evenness of touch unobtainable on flat keys. There are no limitations to the thrilling, unique or novel effects.

Educators, artists and musicians are already seeing the many possibilities of these new Starr Pianos.

FOR THE CHILD—The Starr Chromatic Glissando Piano develops the ear, creates interest and starts him on the proper path for a real study of music.

FOR THE ARTIST—With the Starr Chromatic Glissando Piano opportunity for pianistic brilliance is greatly enhanced.



Send for descriptive literature.

The Starr Piano Company

Established 1872

Factories: Richmond, Indiana



The Fashion of the Day —

Expressed
in
Period Model
Elegance

MORE and more, the Grand Piano is coming to be the criterion by which homes of real worth are recognized.

But now **EVERETT** enters with eight beautiful art models; each the work of Mr. Peter Van Dommelen, foremost designer, of Grand Rapids, Michigan; each in simple motif; yet each contributing to the innate loveliness of the Grand itself—the breathing, pulsating beauty of authentic period designs.

And the price of these surprisingly beautiful instruments is a practical one. Hundreds upon hundreds of American homes of real charm and discrimination may now possess and enjoy these modern examples of attractive period style and hauntingly beautiful tone.

EVERETTS are priced in authentic Period Encasements at \$850 upwards; and in conventional models at \$750 upwards; with matching bench.



Everett
PIANOS

The Completing Touch
in Home Refinement

EVERETT PIANO COMPANY

South Haven, Michigan, U. S. A.

BOSTON

NEW YORK

CHICAGO

Another great success by the composer of the famous
Parade of the Wooden Soldiers, Grade 4.

NINON

INTERMEZZO A LA GAVOTTE

LEON JESSEL, Op. 246

Moderato M.M. ♩ = 108

mp *grazioso*

mf

mf

p

mf

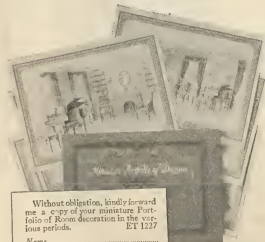
espressivo

Fine

sostenuto e cantabile

The delicately authentic Hepplewhite style shown here reflects England's greatest design in golden furniture days. Shows others an deeper expression the chair in Spanish, French, English and early American motifs. In Walnut and Mahogany lacquered and beautifully highlighted.

This miniature portfolio of authentic period room settings includes a Spanish, English, French and Italian Renaissance motifs, arranged by a landscape painter. Write for your copy—use the coupon.



Without obligation, kindly forward me a copy of your miniature Portfolio of Room decoration in the various periods.

Name.....
Street and No.....
City or Town.....
County..... State.....

Copyright 1918 by Heinrichshofen's Verlag, Magdeburg.
Other Music Sections in this issue on pages 915, 927, 959.

THE ETUDE

A very showy arrangement of the old Christmas hymn. Grade 5.

Andante religioso

SILENT NIGHT

TRANSCRIPTION

CLARENCE KOHLMANN

Moderato cantabile M.M. ♩ = 96

THE ETUDE

PIERROT

A very characteristic modern
Military March, Grade 3.

Im a soldier, a soldier, a soldier
Im a soldier, irresistible - divine

PERCY GODFREY, Op. 51, No 3

Allegro M.M. $\text{♩} = 126$

last time only

CODA

* From here go back to ♩ and play to ♩ then play Coda.

Copyright MCMXXIV in U.S.A. by Reid Bros. Ltd.

Copyright for all Countries

Musical Education
in the Home

Conducted by
MARGARET WHEELER ROSS

No questions will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonyms given, will be published.

A Singing Christmas

CHRISTMAS time is music time. All the world seems to be singing at this joyous season. Even in the frost-ridden and snow-covered sections of our land a veritable Springtime of song breaks forth with the approach of Christmas day.

May we hope that every ETUDE mother will do her part towards making the Merry Christmas a Musical Christmas? That means that the mother should see that her children unite with others in the neighborhood and form a band of carol singers to sing about on Christmas eve. Also special programs of Christmas music may be prepared for use in the home circle and the day be begun with some one of the beautiful Christmas hymns sung by the entire family.

Let us not forget to make musical presents to our musical friends. Nothing is more appreciated. Also, by so doing, we assist the music trade and make it more possible for them to carry on towards the goal of a Musical America. Let us search out some special music gift for the student in our home. Many a musically discouraged and lagging child has been inspired by fresh enthusiasm and renewed efforts by a worthwhile musical gift.

May Santa Clause be lavish to every one of the loyal band of ETUDE mothers. A Merry Christmas to All!

*Sprigs of mistletoe and holly,
Fires aflame and candles bright;
May they make your Yuletide jolly,
Bring a little fun and folly,
Happiness and keen delight.*

Preparing a Program

Mrs. B. A. T., North Dakota. Your daughter, Dagline, has a remarkable repertoire for one so young and I congratulate you, because I firmly believe the mother is responsible for the musical progress of the children. At best the teacher can only point the way. The mother must supervise and cheer every step of the journey, and it is she who deserves the credit when a successful goal is reached. In arranging the recital program I should begin with a Bach number and follow with a Beethoven. Use one Czerny and follow with the Heller group. Then introduce a reading. Follow this with the two Cham-

ber numbers and the Bach selection. Introduce another reading and close with the Macdowell and Nevin compositions.

This arrangement works up from the earlier school to the more modern. I believe it would be better to have an assistant for the readings because the playing from memory of so extensive and advanced a program by an eleven-year-old girl is apt to be a nervous strain. She should rest and relax in some quiet place between each group. She will then be in condition to give the very best of herself with each appearance. Unless she is very vigorous, taxing her mind with the readings, plus the mental and physical demands of this musical program, is too much. Also, the sharing of the honors on the program is good training in sportsmanship for her and adds variety to the event for the listeners.

Table Drill

Mrs. B., Colorado. Young children can best be started by generous training in rhythmic, table exercises for the hand position and finger drill and the use of charts and keyboard games for the early fundamentals. Great care must be exercised to avoid straining the delicate muscles. Therefore the table drill should be for very brief periods, with no stiffness or cramping of hands, fingers or arms. It is a mistake to put the average tot at the piano too early. Much of the beginning work may be done comfortably in their own tiny chairs before the play table. Make the early stages joyous and exciting enough to sustain interest. I am mailing you a list of practical beginning material.

Mrs. S. M. W., Missouri. Five years is rather young for a child to begin the actual study of the piano, unless he is very robust physically, unusually developed mentally and possessed of so decided a talent that he will not be contented and happy unless the longing for lessons is satisfied. If such conditions exist with your child, then lessons might be started. But you must be certain that he has a teacher of rare ability, perfectly qualified and trained to instruct such a tiny tot. Ordinarily it is wiser to put so young a child in a class in one of the "learn while you play" methods, if your community supports such an institution. (See the answer to Mrs. B. in this issue.)

Is Music a Test of Character?

By HERBERT WENDELL AUSTIN

A LOVER of music has made an extensive study of music as a test of character, and he has come to the conclusion that it is a very reliable guide. In his research work he found that only a small per cent. of people despised music, a greater number cared nothing for it, but the majority

really adored it. He also found that those who disliked music were invariably of bad dispositions and hard to get along with. The theory is that any individual who despises so beautiful an art as music is not likely to find much to admire in his fellow-man.



Her very PRIDE of possession—what a wonderful incentive to master own piano the inspiring gift of music. Thrill your child with this exquisitely beautiful little piano—so stimulating to study and effort.

Perfectly proportioned—keyboard and pedals meet little hands and feet at just the right position. They give the natural "feel" essential to correct playing and progress.

And these new Kohler and Campbell miniature pianos have delightful tone and surprising volume. Real pianos in every way—yet so compact they can be placed right in the child's own room.

Piano teachers and parents have long felt the want of just such instruments. They meet every need for cultural and musical education.

KOHLER & CAMPBELL, Inc.

50th Street and 11th Avenue ~ New York, N. Y.

If your dealer cannot show you Kohler & Campbell Little Pianos send coupon for address of the one nearest you—and for two delightful books about the child and the piano, written by William Wade Hinshaw, world famous musician.

Send for these booklets to-day

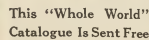
KOHLER & CAMPBELL, Inc.
50th St. and 11th Ave., New York

Name _____

Address _____

Please mention THE ETUDE when addressing our advertisers.

Plan to give your musical friends or pupils one or more of these delightful volumes. Each one contains 256 or more pages of the best music, beautifully printed, sturdily bound and attractively covered. You can select just the volumes they will enjoy and appreciate most by looking over the complete set of titles shown below.



to every music lover in the United States (not in Canada) on request. It is an intensely interesting booklet, profusely illustrated, containing the titles, descriptions and complete contents of all the books listed above. Mail us a postcard *to-day* with your name and address, and the catalogue will be sent by return mail.

Every Modern Music Store in the United States Can Supply These Books

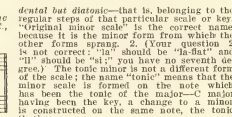
D. APPLETON & COMPANY, Publishers :: 35-39 W. 32nd St., New York City

Conducted by
ARTHUR DE GUICHARD

Execution of Time-Plus Accent

Question of Time—Plus Accent.
Q. Will you please explain the time shown by the following example.—N. E. C.

Question



C, (1) C, (2) C major, C D, E, F, G, A, B, C, (3) Tonic key of C minor, C, D, E, F, G, A, B, C, tonic melodic minor, (3), Tonic key of C minor, C, D, E, F, G, A, B, C, tonic harmonic minor, 4, A, B, C, D, E, F, G, A, original relative minor. The altered minor (also called the "transition" minor) is the same as No. 2, ascending and descending. The melodic minor ascends as No. 2 but descends by the notes of its signature. The harmonic minor has a minor third and a minor sixth, ascending and descending. In terms of the movable scale, the major scale construction is (do, re, mi), the minor scale on (la, si do),

Discs: "Homages" or "Homonyms."

Q. 1. Will you please explain what are harmonics on the piano? I have a piece with some descriptive text which says "it has easy harmonics"—a statement which I cannot understand, for not one of my teachers has said anything about "harmonics" on the piano. 2. Also, could you give me a little line to repeat for the flat scales? For the sharps I have:

<i>a</i> Good	<i>D</i> eds	<i>A</i> re
<i>G</i> scale	<i>D</i> scale	<i>A</i> scale
1#	2#	3#
<i>E</i> ver	<i>B</i> looming	<i>F</i> lowers"
<i>E</i> scale	<i>B</i> scale	<i>F</i> scale
4#	5#	6#

3. *How would I count this time*

Media: Romantic, Gothic and Descriptive

A. The same distinction and difference of meaning in these adjectives exists when applied to

piled to music as exists when applied to literature or language. Matthew Arnold has expressed the power of the poetic in a preceptive power, "the power of so dealing with things as to awaken in us a desire to follow them, a desire to imitate them, and of our relations with them." Bearing in mind that poetry is subject to well-defined laws, we have only to apply that which we know of the laws of poetry to the laws of music, and to express them in music, in order to comprehend the term, "Poetic Music." An excellent definition of "Poetic Music" is found in the following: "The essence of Romanticism is the blending of strangeness with the beautiful, the mysterious with the familiar, the unknown with the known, the distinction between poetic and romantic appears. Program or descriptive music, instead of conveying a state of mind, is a direct, realistic endeavor to depict some concrete state, event, story, frequently suggested by the title or outlined by descriptive

Table 1. *Continued*

Minor Scales.
Q. It seems that various musical authorities give different names for the same form of minor. For example: 1. "la-ti-do-re-mi-bol-la," the natural minor, is also termed "normal" and, by right of its origin, "scientific." 2. The tonic minor is: "do-re-mi-bol-la-ti-do." Is it also called "tonal?"
A. The altered minor has seven and eight raised both ascending and descending. The modal and harmonic are never referred to any other name, I believe.—Mrs. F. G. Riverton, Worcester.

A. 1. *La-si-do-re-mi-fa-sol-la* is the normal minor scale of A, called normal for the same reason that the normal major scale of C is so termed, namely, because all the notes proceed diatonically without using any accidental or alteration. Sharps or flats will be employed in the construction of minor scales other than A minor, or of major scales other than C; but the consecutive steps or degrees are relatively the same as their prototypes and the sharps or flats so used are not acci-

TEACHERS

Increase Your Income!



Twelve or more pupils can
be taught as easily as one

The Melody Way of learning to play the piano has aroused intense interest of Music teachers, parents and children everywhere. The response of the public to this new method has been amazing.

This modern method of getting a start in piano instruction at a very low cost interests everyone. Parents are anxious to discover whether their children possess musical talent. They can quickly find out with Melody Way lessons and they readily consent to let their children start. Progress in Melody Way classes is rapid. On completion of the course, children continue with individual training.

Increased Revenue from Two Sources

Form one or more classes in your community at once. It is easy. Children tell their friends and help make up the classes. Through the classes themselves and increased individual lesson enrollments you can greatly add to your income.

Children in your community are waiting for an opportunity to learn the Melody Way. Capitalize it! Let us explain just how to organize the classes and teach piano by this profitable and delightful method. Mail the coupon for full particulars.

MIESSNER
INSTITUTE

MIESSNER INSTITUTE,
295 E. Water St., Milwaukee, Wis.

GENTLEMEN: Please send me further details about "The Melody Way" and of the increasing demand for music teachers who can give class instruction in piano.

Name

Address

[illegible]

City

State

Please mention **THE ETUDE** when addressing our advertisers.



THE ENLIGHTENED VIEW OF MODERN MUSIC EDUCATION

TOBIAS MATTHAY, the noted British pedagogue, says:

"Too many piano teachers have failed because they have not distinguished between teaching the pupil to read notation (a complicated process in itself) and teaching the pupil to play the instrument (another complicated process)."

Many other distinguished authorities agree that both should not be taught at once.

Are they right?

When 54 piano students out of every 100 who have been taught both processes simultaneously, stop in the first three months—when 94 out of every 100 never reach the third grade of proficiency—when only six out of every 100 successfully "make the grade," is it unreasonable to assume that teaching both processes simultaneously is overwhelming the piano student?

Which, then, should be taught first, playing or reading? Which will better establish the immediate point of contact, the interest, the musical experience of the learner?

By teaching the pupil to play the instrument first, more relaxed and better physical conditions are brought about. Also, the pupil gains, at the same time, earlier musical and pianistic experiences. These awaken a sense of musical consciousness, desire and interest on the part of the pupil. Concurrently, the greatest prerequisite to good reading is obtained in the early acquisition of key-board familiarity, facility and fluency.

WHAT the VISUOLA ACCOMPLISHES

By depressing any key, or group of keys, upon a piano key-board you can now show your pupil the positions of the key or keys to be played on the key-board as well as the staff position of the notation practically applied to the key-board, also the fingering, time, phrasing and interpretation of each note or group of notes in that phrase—all in one operation!

Would you not like to know what has been accomplished with the Visuola in the development of earlier and more fluent playing and reading?

How the Visuola develops concentration, correct and logical mental habits, association of ideas, co-ordination, correlation, registration and recall—how, in a few weeks, a natural concept of fingering is developed?

How, as a subsidiary, comes the development of ear, rhythmic sense, tone qualities and tonal relations?

How, as a corollary to all the above, the pupil gets from the beginning, a good idea of musical sequences, patterns—(rhythmic, melodic and fingering), transposition and structural analysis?

The Visuola is not a method or a system. It is an enriching visual aid which can be used in conjunction with all methods, systems and standard teaching material.



Every thinking teacher will investigate carefully this new idea which is bound to be of such tremendous benefit to teacher and pupil.

Send for a copy of "Blazing a New Trail in Piano Playing!"

VISUOLA CORPORATION
Aeolian Hall, 689 Fifth Avenue
NEW YORK CITY

Please mention THE ETUDE when addressing our ad writers.

Pianists who are not satisfied with their playing should investigate the

**MASTER SCHOOL OF MODERN PIANO
PLAYING & VIRTUOSITY** - by ALBERTO JONÁS
with the aid of 17 other famous modern pianists

Here is your opportunity to take lessons of Bloomfield-Zeuser, Busoni, Cortot, Godowsky, Koehnthal—to mention only a few of the contributors to this remarkable work. To the advanced student—to the student with hopes set on a concert career—and to the teacher to the student with hopes set on a concert career—is indeed a treasure of advanced studies—the MASTER SCHOOL is indeed a treasure. The advice and suggestions accompanying the studies written by Mr. Jónás and his colleagues comprise a liberal education in the art of piano playing, artistic as well as technical.



ALBERTO JONÁS

Books I - V, each \$4.50 Books VI & VII in preparation
Ask your dealer for the special descriptive circular

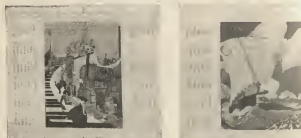
Cooper NEW YORK 252 Tremont Street BOSTON 138 S. Wabash Avenue CHICAGO
CARL FISCHER, Inc.
Order from your regular dealer

Beautiful 1928 CALENDARS for the Musical

Ideal for Teachers and Professionals to use
as Christmas or New Year Greetings
to Their Pupils and Friends

Attractive and Useful Decorations for the
Studio or the Music Lover's Home

Only 10 cents Each
One Dollar a Dozen



The Fairchild of Music
Actual size of Calendar a little over 10 x 8 inches, beautifully printed in 4 colors on good quality card stock.

The Musical Argosy
Actual size of Calendar a little over 10 x 8 inches, beautifully printed in 4 colors on good quality card stock.

THE small reproductions shown above do not do justice to these calendars and serve but to convey somewhat of an idea of the style in which the calendars are made. First of all they are practical because the calendar dates are readable and clear, present and future months are right before the eyes. They can be used to record special appointments or plans by merely circling the date desired and there is ample space on the back of the card to jot down a memorandum as to the date reserved.

As to the beauty of these calendars, we regret the above illustrations are too small to show the detail of them and that they do not show all the beautiful, striking color of each. "The Fairchild of Music" and "The Musical Argosy" illustrations were selected for our 1928 calendar because these illustrations have come from more favorable comment than any other musical illustrations produced in the last half-dozen years. Certain and after seeing these calendars will deny they are a generous value for the prices asked. There is ample space at the bottom of each of these calendars for the teacher to insert a name and address with a rubric stamp printed—100 for \$11.50; 200 for \$21.50; 250 for \$25.00. (We cannot supply less than 100 with name and address printed on them.)

THEODORE PRESSER CO.
Direct Mail Service on Everything in Music Publications
1712-1714 Chestnut Street
PHILADELPHIA, PA.

The Musical Home Reading Table

Anything and Everything, as long as it is Instructive
and Interesting

Conducted by A. S. GARBETT

The Shyness of Brahms

BRAMHMS was a Prussian by birth and had a certain brusqueness of temper which gave him a reputation for coldness and austerity, but, according to Jeffrey Pulver, in his recent biography of Brahms, "most of the signs generally accepted as indicative of a morose and surly temperament were called forth by his excessive shyness and self-consciousness early in his life, a futile attempt to hide a softness which he feared would be mistaken for weakness."

"He was always thoroughly manly in his dealings with both men and women, and the consideration he showed his parents was extended to all elderly folk, especially toward invalids. While on his holiday one year, he heard that Lady Cowper was coming to the same house as he; he immediately made a practice of removing his boots when returning home at night to avoid inconveniencing her."

"Rather than give trouble to others he would frequently inconvenience himself; to

prevent a servant at a hotel getting into trouble for being late with his boots, he preferred to perambulate his rooms in his stockinged feet until footwear was brought to him. He never dreamt of smoking—passionate devotee of tobacco as he was in the presence of ladies without first assuring himself that they offered no objection. He went to great pains to avoid hurting the feelings of others."

"When in July and visiting cathedrals he never refused the holy water offered, and, staunch Lutheran though he was, he made the sign of the cross rather than hurt the feelings of those who believed they were conferring an honor upon him . . .

"His open-handedness was little known to any save those who benefited. Wherever help or pecuniary aid was needed he supplied them, often anonymously, sometimes personally with the off-hand remark, 'Take it! I have no use for so much money.' Perhaps only Simrock who held Brahms' purse strings in later years actually knew the extent of Johannes' generosity."

Yet Every Movement Has a Meaning

One of the most precarious of operas is *Phaedra*, according to Mary Fitch Watkins in "Behind the Scenes at the Opera," a book based evidently on intimate knowledge of affairs at the Metropolitan. It is a dangerous thing to be caught napping in the wings of the play *Phaedra* is produced, says this author. "It is the most dangerous opera! Floor, wings and backstage are never still. Dignified posts which one has learned to depend upon suddenly become whirling dervishes and wind landings around themselves like Salome and seven vultures. There are moments of almost so profound that every last person is actually detailed to a certain task must stand frozen to the spot where he happens to be, scarcely daring to breathe until the perilous moment is past. Kluge's entire castle has to go through the floor somehow, and one is more than apt to accompany it unless wary."

"Kundry does not have an easy time of it. In her heavy veil she is led by a solicitous mechanician down under the stage among the steamtraps and electric cables, bellows and whistles, and eventually mounts a small elevator where she is strapped to a species of iron brace not unlike the devices which aid dolls to stand erect on toy counters. 'Now get your nerve, Madame,' cautions the mechanic, and gives her a few trial jouncings to see if she has it. Then suddenly the trap above her head rolls back, a spotlight strikes through, the inevitable individual with the open score appears and says, 'Now!'—and up goes the elevator, projecting her head and shoulders through the trap as neatly as a thread through a needle's eye. . . .

"Klingsohn's garden has to undergo a sudden and blighting frost at the end of this act. Stage-hands with buckets of withered leaves sit above on flying bridges, ready to scatter these lightly through the air at a given signal. One memorable Thanksgiving Day something happened to the pulleys which held the bridge, and it descended with its human and shirtless freight into full view of the audience, and hung there for long and effective moments above the paralyzed Kundry's head. . . . The stage hands ran frantically from one side of the bridge to the other, seeking escape."

Music and Revolution

REVOLUTIONS usually mean hard times for musicians, though the revolutionaries are often anxious to prove their capacity for civilization by encouraging the fine arts. This has happened recently in Russia and the case in France a century ago, according to Mary Hargrave, in "The Earlier French Musicians."

Although Grétry declared that no great musical works were inspired during the Revolution," she says, "it was not the fault of those in authority, for they were really anxious to encourage the arts, especially music. Chénier doubtless voiced their ideas when he proposed the institution of a Conservatoire de Musique. Even in the Reign of Terror the Convention respected music, recognizing the power of a

(Continued on page 941)



SCHOENHUT'S TOY PIANO

Be a Happy
Giver of
a Toy Piano
to the
Little Folks
You Love

The Instruction
Book With
Each Piano
Gives the Joy
of Playing
Real Tunes

This is the fifty-fifth year of continuous and increasing sales of these wonderful toy pianos. No need to worry about the outcome of children with playthings that place them under the fascinating spell of one of the greatest of the arts. When buying a Toy Piano, be sure the name "Schoenhut" appears on the front of it; any other or no name there designates it is not a "Schoenhut."

MADE IN FORTY DIFFERENT SIZES, BOTH UPRIGHT AND BABY GRAND STYLES
CATALOG MAILED ON APPLICATION
THE A. SCHOENHUT COMPANY
2180 E. HAGERST ST., PHILADELPHIA, PA.
For Sale at All
Toy and
Department
Stores

Give a Musical Friend
The Most Appreciated Christmas Gift
A Year's Subscription To
The ETUDE MUSIC MAGAZINE
The Journal for Musical Homes Everywhere

ONLY \$2.00
for twelve, splendid, inspiring numbers!

Spread Your Good Wishes and Holiday
Cheer Over the Entire Year

A Fine Three Color Gift Card

Bearing your name will be sent on each gift subscription, to arrive on Christmas morning. SUBSCRIPTIONS MAY START WITH ANY ISSUE YOU DESIRE. If a name is already on our list, the gift subscription can begin at expiration of present subscription.

YOU CANNOT GIVE MORE VALUE FOR 50 LITTLE MONEY

Send orders EARLY to avoid the Holiday rush. By doing this you will save time and possible disappointment.

YOU CAN SAVE MONEY BY SENDING MORE THAN ONE SUBSCRIPTION

Two subscriptions	remits for \$1.85
Three	" " " 1.75
Five	" " " 1.50
Seven	" " " 1.25
Ten	" " " 1.00

An envelope, a sheet of paper, dash of the pen with your check for as many subscriptions as you wish to give and your holiday shopping is finished! No fuss—no worry!

Send Orders Direct To
THE ETUDE MUSIC MAGAZINE
THEODORE PRESSER CO., Publishers
1712-14 Chestnut St., Philadelphia, Pa.
Canadian Postage 25c-EXTRA—Foreign Postage 75c
Yearly \$2.00 Two Years \$3.50

Please mention THE ETUDE when addressing our advertisers.

The Christmas Present Unsurpassed

THE NEW AND GREATER

ETUDE MUSIC MAGAZINE

Hailed With Ever Increasing Enthusiasm!

In This Golden Age of Music What Finer Gift Can You Make
Than 365 Days of Real Musical Delight at about a half a cent a day?



Masterly Features for 1928

Finer in Music and Articles than Ever in Etude History
1000 EXCELLENT ARTICLES OVER 200 FINE PIECES



LEOPOLD GODOWSKY—World Famous Pianist and Composer—on
"MUSIC STUDY IN LATER LIFE"
Mr. Godowsky is entirely self-taught and tells others how to teach themselves.

MRS. H. H. A. BEACH—One of America's Foremost Composers
contributes a Charming, Oriental Intermezzo—
"A DAY IN CAIRO"



PROF. JOHN ERSKINE—Eminent Novelist who is also an exceptional
musician tells—
"WHY I WENT BACK TO MUSIC"

M. I. PHILIPP—Professor of Piano Playing at the Paris Conservatoire
contributes a series on—
"THE EVOLUTION OF PIANOFORTE PLAYING"

EDOUARD POLDINI—The Greatest Master of Pianoforte Composition
since Grieg writes a new series of compositions of infinite charm

VERNON SPENCER—Famous Pianoforte Pedagog—on
"TRAMPLING OVER INSURMOUNTABLE OBSTACLES"

HERBERT WITHERSPOON—Famous Metropolitan Opera Company
Basso and Teacher—on
"STYLE IN SINGING"

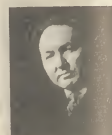


THE BEST NEW WORKS OF AMERICAN COMPOSERS AND
HOSTS OF NEW IMPORTED PIECES FROM ALL OF THE
GREAT PUBLISHING HOUSES OF EUROPE.

Everybody is Surprised and Delighted with the New ETUDE MUSIC
MAGAZINE—"The Journal of Musical Homes Everywhere."

A CHRISTMAS PRESENT THAT WILL BE WELCOMED TWELVE TIMES A YEAR.

Twelve inspiring departments in every issue such as Music in The Home, The Singer's Etude, Questions and Answers,
Musical News, The Violinist's Etude, The Musical Reading Table, School Music Department, Band and Or-
chestra, The Organist's Etude, Teachers' Round Table and a greatly expanded section for children—The
Junior Etude with new and fascinating pieces for young folks.



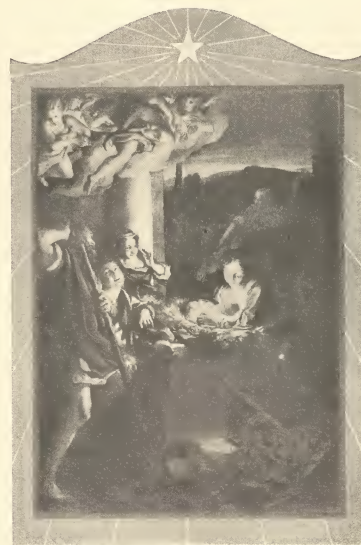
MAIL THIS CHRISTMAS GIFT TODAY

THE
ETUDE
MUSIC
MAGAZINE
1713-1714 Chestnut St.
PHILADELPHIA, PA.

Enclosed find \$ for
which send me Ten Issues for
years beginning with the issue and
for
Christmas Gift Subscriptions to be
sent to the individuals whose names and addresses
are given on attached sheet herewith. These
Individuals are to receive a Gift Order from the office of
Ten Etudes enclosing them of the gift subscription and its amount.

Name
Address

Christmas Everywhere



"THE HOLY NIGHT"—COREGGIO

WHAT is it that gives the festival of the birth of Christ its joyous universal appeal? Why is it that people of many other religions celebrate this day in brotherly spirit and by the exchange of love tokens of Christmastide? Why is it that, of all church festivals, this birthday has come to be observed with more devotion and exuberance than any other feast?

Is it not because of the humility which surrounded the nativity?

Christ was not born in a palace, but in the lowliest possible habitation—a stable. Here then is a world-searching appeal to all mankind.

No child coming into the world could have had a lowlier cradle—not one.

Here was no regal pomp and circumstance—but the "wise men," symbolizing the wisdom of the world, bringing precious gifts to the new-born Savior.

It is not strange that this festival of universal appeal should call for expression in the one language known to all men—music.

We gladly join at this season with our great family in music's gift to the Christmas festival.

Every musician, every lover of music, should do his utmost to employ his talents, his genius, his ability, to bring more and more Christmas music to the minds and hearts of the multitudes who commemorate the coming of the Little Babe of Bethlehem.

Salve Musica—Laus Deo

WHY WE NEVER HAVE PRODUCED A BEETHOVEN OR A WAGNER

TIME and again we have been asked, "Why has America never produced a Beethoven or a Wagner?"

The truth is that we have brought forward musicians of the extremely high calibre of Mrs. H. H. A. Beach and Edward MacDowell; but it is no belittling of their great genius to note that neither ranks with the prodigious productivity and scope of the master German composers. Their meter has been different. They have traveled in different directions. None would be more ready to recognize this than our American composers themselves.

Born under different conditions, surrounded with a different social and racial psychology, each one of these great American masters might have, with the same desire, become a Wagner or a Beethoven.

What do we mean by different racial and social psychological conditions?

America, despite the huge introduction of foreign blood from other countries, is still cast in an Anglo-Saxon mold. In many ways this is the foundation of our tower of strength. It has invested us with vigor, integrity, industry, courage, stamina and character.

Yet, our Anglo-Saxon mores have at the same time steered to imprison our emotions in sarcophagi of nickel chrome steel conventions from which we rarely permit them to escape.

We place our dignity, our decorum, our conventions, our love for the opinion of our neighbors as to our importance, above everything. The average American man never sings spontaneously from one year's end to the other. We sing only in groups when some one gets up and waves a stick at us. If we were to sing in the street, as might a potent youthful Bellini or Rossini, we would possibly be arrested. The only way one can safely sing in the streets of America is to join the Salvation Army.

We have a regard for "face" that is truly Chinese.

Once a year or so we "let go" at a football game. Then we carefully put our emotions away again in moth balls for another twelvemonth.

Inspiration is made of cosmic stuff. The emotions of a Beethoven or a Wagner soared up to the stars. How can we produce epic music when we are chained to conventions that are in many ways as severe as the strictures of our Puritan ancestors?

Composers in the past have been all too fond of stimulating their emotions with alcohol. In fact we were recently forced to confess that we had never known of a really great composer who was a total abstainer. This does not mean, however, that a great composer of the future may not arise and find a stimulation from high ideals, pure air and sunlight, that will lead him to create masterpieces. Nor would we have it thought for a second that we have any idea that the Anglo-Saxon race is incapable of reaching the Beethoven and Wagner zeniths, to say nothing of those of Bach and Handel. Think of Shakespeare! But Shakespeare lived and created masterpieces in England's greatest hour of emotional and intellectual freedom.

MUSIC VICTORIOUS

ONE of the most curious testimonials to the great value of music as a contributing factor to leadership has come from an altogether unexpected source. Last year at the series of games played in New England by rival football teams, one team immediately stood out above all others. This was the

eleven of Brown University, trained by DeOrmond McLaughly. On three successive Saturday afternoons Yale, Harvard and Dartmouth went down before the vanquishing force of Brown.

Where was the singular power of this organization of iron men that literally "walloped" three famous football organizations? We can only depend upon the word of the trainer himself. At an alumni dinner he was asked how it came that the Brown football team had played through the entire season without a single defeat. Was it the regularity of the training without a special code? Was it a long course of physical exercises? Was it luck? Was it superior generalship?

McLaughly flouted these ideas and said, "Music is what made the players iron men. They depend upon rhythm and morale. Unless you have a singer or two upon the team you have a tough time to keep up the morale. Whenever we were on the train to go to the game I always made them start a song."

What a singular way in which to have the power of music brought to our attention again! Music has meant the essence of courage to thousands of people. The man who goes to work with a song in his heart has victory in his soul. It is an incredible force—this music. It is a power which a man may create within himself, and thus fortify, unify, and intensify his whole intellectual, nervous and muscular system.

Gradually the world is beginning to find what a very precious thing music is in life and what a large share of leadership depends upon it.

THE "GYP" PIANO DEALER

THE "Gyp" piano dealer is very much at large.

This is one of his "games." A second-hand piano is advertised, at, let us say, \$198.00. The customer comes and is surprised to find that the piano is almost as good as new in appearance. It has only "a little scratch on one end." The "Gyp" after pathetically telling the customer that he is forced to sacrifice the piano to buy malted milk for his mother-in-law, or for some equally pathetic reason, confides that the piano would probably bring twice as much if it were new. The victim bites, and the piano is sold. In nine cases out of ten the piano is really a new piano, and the "little scratch on one end" was probably put there by the "Gyp" just a few moments before the victim arrived. The piano has probably been bought a week before for not more than one hundred dollars.

This is another trick of the "Gyp." He advertises a piano of a fairly well-known make, at, let us say, \$375.00. The victim arrives and tries the piano. It has been doctored so that it sounds no more like a representative instrument of the known make than a dish-pan sounds like a cathedral bell. The victim is greatly disappointed. "Just try this piano," says the "Gyp," and the victim plays upon a cheap instrument finely tuned for the occasion. "You see," says the "Gyp," "how much more name amounts to. This piano is not known; but everyone who knows anything about the piano business knows that it is far better than the other. More than that, it costs twenty-five dollars less." The victim in the end buys for \$350.00 a piano that is worth, let us say, at the most, \$125.00.

There are two important rules in buying a piano:

Rule I. Buy only from a dealer of known and established reputation in the community. This does not imply that if your means are limited you should consider only the highest priced pianos. But, when you buy, get "your money's worth."

Rule II. Beware of buying too cheap an instrument. You will not get any more than your money's worth.

A Musical Satire

From a
RENOWNED SCIENTIST

VLADIMIR KARAPETOFF

PROFESSOR OF ELECTRICAL ENGINEERING
AT CORNELL UNIVERSITY, AND SUCCESSOR
TO THE LATE CHARLES P. STEINMETZ
WITH THE GENERAL ELECTRIC COMPANY.

*One of the Foremost Scientists of the
Day Writes Amusingly Upon
the Need of the Piano*

Professor Vladimir Karapetoff is a remarkably fine musician. He has given many public recitals, both as cellist and pianist. He was born in St. Petersburg, Russia, January 8, 1876; educated in the Civil Engineering Institute of that city and in the Technological High School of Darmstadt, Germany; and came to America in 1902. He is considered one of the foremost electrical engineers of the world. This satirical skit is in the reformed simplified-phonetic spelling adopted by Prof. Karapetoff for his personal use.

DR. VLADIMIR KARAPETOFF

Seven Reasons Why Yu or Members of Yur Family Shd NOT Study the Piano

by VLADIMIR KARAPETOFF

1. Yu may be mistaken for a person of culture and of higher aspirations.
2. If yu play the piano yurself, no matter how litl, yu can appreciate and enjoy professional pianists much better. This means a constant temptation to waste time and money for concerts.
3. As a pianist and accompanist, yu wd redily become a center for other musical persons, violinists, singers, etc. They wd track yur front porch and good rugs, take yur time, and expect yu to serv lemonade and crackers.
4. The study of the piano develops the mind in its finest aspects and adds to co-ordination between the mind and the body. If yur ambitions for yurself and for yur children do not go beyond that of becoming a ditchdigger or a washerwoman, such mental development is at best useless, and may be positively harmful.
5. Many of the greatest works of the greatest composers either wer writn for the piano, or later arranged for it. So yu wd be establishing ties with Beethoven, Chopin, Wagner, and other queer fellows whose manners wer such that yu wd hesitate to reciev them in yur parlor in person.
6. In days of lonesomeness or sorrow, yu can find redy solace in the universal and sublimated love and pity exprest by great musical minds. Thus yu wd lose some credit for yur sufferings at the last judgment.
7. If yu and yur life partner enjoy music and can play together, or one can accompany the other, chances ar yu wil stick together to the end of yur days. In this way, for the sake of a few pretty melodies, yu will miss all the joys and thrills of multitudinous marital and extra-marital experiences.

V. Karapetoff



THE CÉSAR FRANCK VIOLIN SONATA

A MASTERLY FRENCH PAINTING BY S. DETILLEUX

"The César Franck Sonata," by the famous master painter, S. Detilleux, was one of the artistic sensations of the French capital. Many regard it as the finest picture of its kind that has appeared for many years. The suggestion, behind the piano, of the famous "Victory of Samothrace" (which so many thousands have seen in the Louvre), the intensity of the performers, the high lights upon the score on the music desk, all these contribute to the inspirational atmosphere.

This Franck Sonata for violin and piano is easily one of the foremost masterpieces of the past century. Indeed it is rated as one of the ten greatest works for the violin. The Belgian composer, whose art reminds us of Bach, possibly more than that of any other modern, was born in 1822, in the art center, Liège. He studied at the conservatoire of his native city—a school which has always been especially distinguished for the great number of violin virtuosi it has produced, Ysaÿe among them.

At the age of fifteen Franck went to Paris and entered the French National Conservatoire. That institution was then under the direction of Cherubini. Leborne was Franck's teacher in counterpoint and composition, Zimmerman for the piano, and Benoist for organ. While at the Conservatoire he won two first prizes and one second prize. For some unaccountable reason his father forbade him to compete for the great Prix de Rome which would have enabled him to have a period of development in the Italian

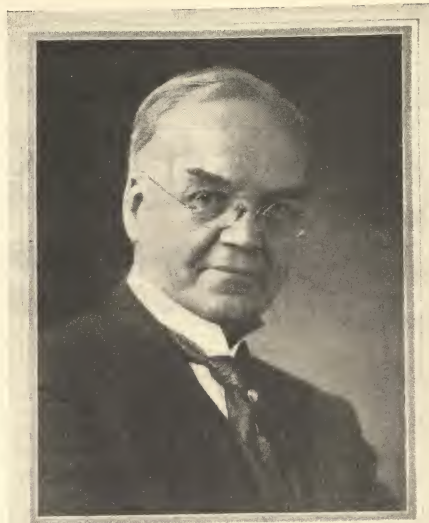
capital. He returned to Belgium, but in 1844 again took up a residence in Paris which was to last forty-four years. It is for this reason that Franck is often regarded as a composer of the French school.

In 1858 he was appointed organist of St. Clothilde, which important position he held till his death in 1890. His playing attracted musicians from all over the world. He was appointed successor to Benoist as professor of organ-playing at the Conservatoire. There he had pupils who were to win great distinction—Chausson, d'Indy, Lekeu, Ropartz, Vidal, Pierné, and the well-known American composer, R. Huntington Woodman, among them—and to these he transmitted his ideals in composition as well as in playing of the organ.

Franck's most notable service to French musical art was in bringing the French public and the composers of the day into a higher appreciation of music not directly connected with the opera. In Franck's youth the attention of the French composers was for the most part directed towards the production of opera; but since his great labors there France has produced many musical masterpieces in other fields.

The César Franck Sonata in A Major, for Violin and Piano was written in 1886, when Franck was sixty-four years old. It was dedicated to Franck's fellow-countryman, Eugene Ysaÿe. Ysaÿe labored indefatigably to bring the work to the widest recognition. The composition is of great nobility and force; and it is extremely difficult.

EDGAR STILLMAN KELLEY, one of the foremost of American composers, was born at Sparta, Wisconsin, April 14, 1857. A college education was interrupted by frail health, after which he followed his musical inclinations and entered the Stuttgart Conservatory, from which he was graduated in 1880. For a number of years thereafter he lived mostly in Berlin, and there his compositions attracted much favorable notice. Since 1910 he has been Dean of the Department of Composition at the Cincinnati Conservatory of



EDGAR STILLMAN KELLEY

Dissonances and Un-Dissonances

A Chapter Dealing with Euphonic and Cacophonous Tone Groupings

By EDGAR STILLMAN KELLEY

THE WHOLE QUESTION, as to what is allowed and what is forbidden in the employment of notes *cacophonous* to the harmony, is one of the most difficult in the entire range of composition; the permissible length of such notes is in no way established. In the absence of artistic feeling, the composer will often find himself using the most painful dissonances. Innovations in this direction, in the latest post-Wagnerian music, are often very questionable; they depress the ear and deaden the musical senses—RIMSKY-KORSAKOFF—"Principles of Orchestration."

DURING the early days in California, the pioneers experienced almost insurmountable difficulties in supplying the mining camps with provisions and other necessities of life. As the resulting shortage extended to these refreshing liquids then so much in demand, the ingenuity of the mountain bar-keepers was sorely taxed to satisfy this urgent need.

At last, so it is said, a substitute was devised to which the miners by degrees became inured. Scandal, that eminent authority, noted for her picturesque details rather than for her historical accuracy, whispered that the newly invented fluid consisted of diluted sulphuric acid with an admixture of finely pounded glass. Be this as it may, such was the ultimate popularity of the compound that, when the mountaineers drifted back to civilization and were served with genuine whis-

key, they spurned their former beverage. "No!" was their comment. "We want some of that there stuff that *c-d-r-s-d-r-s* its way down!"

So habituated are many of our present day concert-goers to all manner of tonal atrocities, that, when they hear a genuine dissonance, they fail to recognize it. Many of these dissonances that so harrowed the Philistines of fifty to eighty years ago, are now passed over by them like so many diatonic scales and triads. This is doubtless due to the influence of many of our modern tone-poets who, in their search for "thrills," thrust their fists down deep into the barrel of Dissonance. Then, no longer finding that which they deem effective, they resort to combinations which, thus far, defy analysis.* However, this product serves its purpose, constituting the sulphuric acid and pounded glass of that music that "carves its way down" the ears of the public.

In the endeavor to treat this rather delicate subject fairly and intelligently, it will be advisable to review certain technical definitions given by some of the outstanding theorists of the past century, together with their opinions concerning the intervals and chords employed in the best of our music, prior to that period temporarily known as "modern."¹

*Some twenty years ago a German writer pathetically exclaimed: "What is to be done? Even the hardest dissonances no longer attract." It must not be forgotten that in the sixties, seventies and eighties of the last century Schumann and Wagner were called "modern."

Richter says:

"When we speak of consonant and dissonant intervals in music, we understand not merely such as sound well or badly, but, by the first, we mean such as produce a completely satisfying effect without demanding further progression—while dissonances point definitely toward a succeeding chord, without which no satisfactory impression is produced."

The terms *euphonic* and *dissonance* have nothing in common with the idea of *euphony* and *cacophony*. They are only generic names of chords and intervals.

Niemann tells us that: "Long before the Doctrines of Chords were formulated, intervals were divided into *euphonic* and *dissonant*. The Latin *euphonia*, meaning 'sounding together' (blending), *dissonantia* implying 'sounding asunder' (a total dissonance or schism)."

Dr. C. H. H. Parry, in his contribution to Grove's Dictionary, dealing with *Dissonance*, enters the field of psychology even more definitely than Richter or Ziehl, when he states:

"*Harmony* is a combination of tones which produces a certain restless craving in the mind for some further combination upon which it can rest with satisfaction. The changed combination which must follow them, in order to relieve the sense of pain they produce, is called the resolution."²

While Marx and Richter in their text books on harmony and composition, written long before, justified the "liberty" and "freedom" from the strict rules of the "old theorists." This illustrates the great flexibility of the term "modern."

Music, and for some years he has held a fellowship in composition (the first in America) in Western College of Athens, Ohio.

Mr. Kelley's compositions in the larger forms, for orchestra, have been often on programs in both Europe and America. His incidental music to "Ben Hur" has had more than five thousand performances, in connection with that play, in England, America and Australia. His allegorical oratorio, "Pilgrim's Progress," had its world premiere at the famous Cincinnati May Festivals.

All thoughtful music students have observed the growing tendency, from the time of Haydn to Wagner and Tchaikovsky, towards harmonic richness and complexity. But if we take the career of Beethoven and study his harmonic outlines, we fail to find any striving after sensational dissonant effects, especially in his later works. As far as the piano sonatas are concerned, many of the higheropus numbers have less of the harmonic appeal than some of the earlier ones, notably Op. 13, Op. 27, No. 2, and Op. 57; while, singularly enough, few of his compositions contain anything so remarkable in the way of striking and significant chord progressions as the first movement of the *Pathétique*, especially the passage from measure 35 of the development section to the reprise. The fact that, in Beethoven's various works there are ample evidences of harmonic powers held in reserve, that he had many other devices for maintaining the interest of his hearers, and that his climaxes were effected by a legitimate elaboration of his thematic material, should lead us to beware of all short cuts to artistic success or the tendency to follow any given, specified prescription for creating a startling effect.

Beethoven was not afraid of dissonances, but he applied them wisely and with discretion. In some of his quieter moods he employed changing notes or *appoggiaturas*, as in Op. 35 of the *Adagio* of the Sonata in D[♭], Op. 22.

Ex. 1 Adagio

Ex. 2

Its first appearance (at a) is fairly suave and simple; but, on its recurrence at the beginning of the development section, it assumes a more strident character, being combined with the chord of the minor triad (Ex. 1 b). Again at c we find another dispersion of the same chord, but here the effect is less intense, and both the lower and upper voices resolve into the dominant seventh.

Chopin employed the same principles, but in a rapid movement and fortissimo, in his *Grande Polonaise Op. 22*. Here the effect is especially fierce, as the changing notes are strongly accented (c, e, g, bb, and so forth), while the resolutions (f, d, eb, and so forth) are already emphasized in the lower part.

(Allegro)

To show that Beethoven did not hesitate to use dissonances to express his pent-up emotions we need but glance at the much-quoted measures from the last movement of the 9th Symphony. (See Ex. 3.)

Presto

The theoretical speculations given in the footnote would have interested Beethoven but little. What he sought to effect was a cataclysmic outburst denoting a break with the past and clearing the way for a brighter and cheerful future—so fully voiced in the ensuing "Ode to Joy." And yet, let it be remembered that this curiously bitter emphasis is a legitimate dissonance that emphasizes and points the way toward happy consonances, and is by no means a mere specimen tone-group reigning supreme for its modernity and daring, as some would have us believe.

Dr. Frost ("Harmony," page 192) gives this excerpt as the only specimen containing all the tones of the chord of the thirteenth. He had met with, but adds that on examining its treatment and progression it can hardly be considered such. The key is D minor, and the root of the chord would be A—D and F being respectively the eleventh and thirteenth. But as the regular resolution set follows, he very justly says: "The simplest explanation of this passage is that all the upper notes, furnished by Descartes' chord of the diminished seventh, are accented auxiliary notes, some of the tonic chord together with which they are sounded." An unusual procedure, but one which might regard this phenomenon as a conventional manipulation. The fragment, taking the tonic triad (D, F, A) while the remaining strings and basses take the diminished seventh chord (C, E, G, Bb).

Ex. 3

Ex. 4

Ex. 5

Ex. 6

Ex. 7

Ex. 8

Ex. 9

Ex. 10

Ex. 11

Ex. 12

Ex. 13

Ex. 14

Ex. 15

Ex. 16

Ex. 17

Ex. 18

Ex. 19

Ex. 20

Ex. 21

Ex. 22

culminate with such a terrific conflict of tones that it might seem that the bounds of symphonic propriety had been overstepped.

Ex. 23

Did space permit, the outline of the entire passage would show that this dissonant climax is the inevitable result of the preceding measure. Again, while the low E2 of the trombone and the tuba against the G2 of the cello and first bassoon produce an effect startling in the extreme, they are nevertheless, tones of a well-known chord, but in an altogether novel distribution. This harmony is the same, in fact, as that employed by Chopin in his *Piano Op. 40* in the 7th measure before the close. Compare Ex. 7 a and b with c and d. At it is a bit of Chopin's figurative to suggest his elaboration of the chord at c. In both instances we have to deal with an augmented six-five chord and its resolution above an organ point on F2**.

In accord with Wagner's above-mentioned faculty for keeping the intensity of his harmonies in proportion to the emotional character of a given situation is the following fragment:

Ex. 24

"Composers of that school avoid dissonances, especially the unprepared, or at most employ them as figures, in order that the main diet of the aural banquet taste not too insipid. But, hesitation and contradiction are unavoidable. How much reasoning is beneficial? Where does it begin to be too much? On this point there has never been agreement."

At the present day the element of conflict seems to outweigh the nutritive quality of that which is served at the "aural banquet," as Dr. Marx quizzically expresses it. In Ex. 8 we see an interesting specimen that illustrates this point. It is by a composer whose belief is that Ugliness is Beauty, in the aim of the artist, such he his objective, he seems to have hit the bull's-eye.

Sometimes we have a long series of independent dissonances that give a deeper significance to the progression from one tonality to another. We have seen a graceful suggestion of this phase of workmanship in the Schumann excerpt (Ex. 4). A kind of type may be found in the first movement of Tchaikovsky's *Sixth Symphony* (the *Pathétique*), only of much greater extent and far more dramatic in character. The 38 measures preceding the return of the secondary (lyric) theme, built upon the F2 organ point, contain the most remarkable specimen of harmonic development in symphonic literature. The intertwining dissonances, always logical and effective, with surprise after surprise,

Tchaikovsky's passionate devotion to his country is well known and, in this great work, he sends out forth to fore and fore-fell Russia's terrible downfall.

THE ETUDE

THE ETUDE

The Music that is in Every Man

An Interview with the World's Most Remarkable Entertainer

"ROXY"

(R. L. ROTHAFEL)

THE ROMANCE OF A MAN WHO IS HEARD OVER THE RADIO, BY MILLIONS OF PEOPLE, EVERY WEEK

A COMBINATION of an unusual brain and personality, together with the enormous development of the radio and moving pictures, has made for the public, "Roxy" (R. L. Rothafel), a genius in showmanship who has devised an altogether unique plan for the regular dissemination of great music, sandwiched in between novel entertainment features in such a way that his projects have great educational value to the general public.

More than this, it was the initiative and genius of "Roxy" that led to the first large moving picture theater orchestra. The success of his tactics brought about the introduction of numerous similar orchestras of symphonic complexion in moving picture theaters all over the land, and points to a revolution in opportunities for the development in public musical taste in America.

Greater Opportunities
THIS CULMINATED in the orchestra of one hundred and ten men in the present great "Roxy" theater in New York. Only a few years ago musicians in the 7th measure before the close. Compare Ex. 7 a and b with c and d. At it is a bit of Chopin's figurative to suggest his elaboration of the chord at c. In both instances we have to deal with an augmented six-five chord and its resolution above an organ point on F2**.

The career of "Roxy" is unusual even in America, the land of limitless opportunity. He was born in Stillwater, Minnesota, forty-five years ago. When he was twelve, his parents moved to New York. His first employment was as a cash boy in a Fourteenth Street department store. His mother died when he was fourteen. He wanted to see the world and therefore joined the United States Marines, benefiting enormously from the discipline of this most severe branch of military service. He became a Corporal and is now a Major in the reserve corps. But he will let him tell something of his own story.

"After leaving the U. S. Marine Service, the very idea of 'service' was uppermost in my mind. I wanted to live the life so that it would be of as much value to as many of my fellowmen as possible. The moving picture struck my imagination very forcefully. I saw in them something which would relieve the tension of the American business man. Not since the beginning of time, have we known the kind of business intensity which the American man engages in every day. He holds himself down to his problems and keeps his energies at white heat for hours. Unless he had some means of relaxation, mental, physical and spiritual, our men and women would be destroyed in a generation. Their minds and bodies would be buried up with the friction of the daily grind. With them would go the State.

"The main thing is that his relaxation must be easily accessible, appropriate to his needs and inexpensive. That is, he wants to be lifted out of his humdrum monotony of business routine, no matter how much he may 'love his business.' He calls for romance, beauty, information, new ideas, art, architecture, music. He de-

mands entertainment; and sub-consciously he likes best the entertainment which leaves him a better, stronger and happier individual.

"Thus it was that very early in my experience I saw that music was to play an all-important part in the moving picture theater of the future. Provision had to be made for this, at all costs. When I think of my first theater, in a little Pennsylvania town, and compare it with the great modern 'Roxy Theater' in New York, it all seems like a wonderful dream.

An Initial Venture

"IN THE first place, my initial venture was not a theater at all, but a store that had been used by the local undertaker. What more lugubrious auditorium could be conceived? Imagine the change! The projector was crude, the screen black and the lights poor; but the people liked it. That store was the laboratory of my dreams, enabling me to try out, in very primitive ways, some of the ideas I had.

"Then I went back to Minneapolis and Milwaukee, determined to develop on a larger scale my ideas of leaving nothing undone to make the moving picture theater the most living place in the neighborhood. It had to be beautiful. The service must be persistently as fine and courteous as that in the best homes; and the music, above all things, must be of the highest order I could afford to buy.

"In 1913 I made my entry into New York, at the Regent Theater on Broadway. This was my great opportunity, and, of course, I did my utmost to provide original, novelty, but, most of all, always beauty, beauty—beauty for the eye and ear, and comfort and safety for the person of the auditor. It was then that I began to dream of a cathedral of the moving picture, a dream I have realized in my present theater.

"After the Regent, I became successively the managing director of the Strand, the Rialto, the Rivoli and the Capitol theaters, in New York. Each theater gave me an opportunity to make a distinct advance in the art of presenting a form of inspiration to the public, which appealed to the mind and soul.

"The Roxy Theater in New York is the largest similar building in the world. It covers an area of fifty-two thousand, two hundred and fifty square feet. Its height is one hundred and fifteen feet. There are seats for six thousand, one hundred and eighty-six persons. The little theater in Forest City would look as a box placed on the stage of the 'Roxy Theater.'

Music First

"MUSIC has been made a prime consideration in the construction of this building. In fact, it is built around a huge steel organ and orchestra pit in sound-proof chambers under the stage, over all things, must be of the highest order I could afford to buy.

"This organ itself is a masterpiece in sound-proof chambers under the stage, over all things, must be of the highest order I could afford to buy.

"The organ itself is a masterpiece in sound-proof chambers under the stage, over all things, must be of the highest order I could afford to buy.

"The organ itself is a masterpiece in sound-proof chambers under the stage, over all things, must be of the highest order I could afford to buy.

"The organ itself is a masterpiece in sound-proof chambers under the stage, over all things, must be of the highest order I could afford to buy.

"The organ itself is a masterpiece in sound-proof chambers under the stage, over all things, must be of the highest order I could afford to buy.

"The organ itself is a masterpiece in sound-proof chambers under the stage, over all things, must be of the highest order I could afford to buy.

"The organ itself is a masterpiece in sound-proof chambers under the stage, over all things, must be of the highest order I could afford to buy.

"The organ itself is a masterpiece in sound-proof chambers under the stage, over all things, must be of the highest order I could afford to buy.

so that the sound emanates from the orchestra pit. It has three separate consoles and may be played by three organists at once, giving the organ a symphonic character. The main console, or collection of keyboards, has five manuals and pedals, the other two consoles having three manuals controlling special divisions of the organ.

"In the grand foyer, or entrance, is another three-manual organ operating from hand-played rolls, reproducing the playing of the greatest organ performers. Also a grand piano may be played from the organ keyboard.

"The orchestra pit accommodates the symphony orchestra of one hundred and ten artists. The entire 'pit,' with orchestra playing on it, may be raised or lowered fifteen feet, by a series of electric elevators. This is done at every performance, so that the orchestra during concert numbers will not be submerged in the pit. There are, in addition to the orchestra of one hundred and ten, the following musicians regularly connected with the staff:—

"Three organists.
"Four conductors.
"Eight composers and arrangers.
"About fifteen vocal soloists under contract, though all do not appear in one week.
"Chorus of eighty voices.
"Ballet of thirty-six dancers.
"One hundred and twenty-five men and women, under the discipline of ex-sergeants of the Marines, comprise the house staff and attendants, drilled to the highest efficiency in meeting all manner of possible emergencies. For this staff have been provided club rooms, library, gymnasium, hand-ball courts and showers. These are instituted so that our staff may be in prime condition to render the greatest possible service to our patrons. It is not philanthropy—just good business.

"The organ itself is a masterpiece in sound-proof chambers under the stage, over all things, must be of the highest order I could afford to buy.

"The organ itself is a masterpiece in sound-proof chambers under the stage, over all things, must be of the highest order I could afford to buy.

"The organ itself is a masterpiece in sound-proof chambers under the stage, over all things, must be of the highest order I could afford to buy.

"The organ itself is a masterpiece in sound-proof chambers under the stage, over all things, must be of the highest order I could afford to buy.

"The organ itself is a masterpiece in sound-proof chambers under the stage, over all things, must be of the highest order I could afford to buy.

"The organ itself is a masterpiece in sound-proof chambers under the stage, over all things, must be of the highest order I could afford to buy.

"The organ itself is a masterpiece in sound-proof chambers under the stage, over all things, must be of the highest order I could afford to buy.

"The organ itself is a masterpiece in sound-proof chambers under the stage, over all things, must be of the highest order I could afford to buy.

"The organ itself is a masterpiece in sound-proof chambers under the stage, over all things, must be of the highest order I could afford to buy.

"The organ itself is a masterpiece in sound-proof chambers under the stage, over all things, must be of the highest order I could afford to buy.

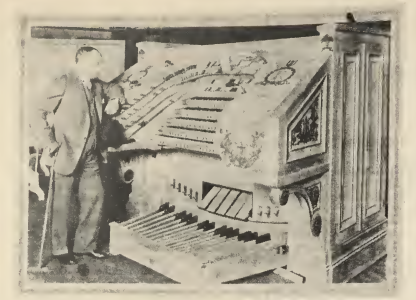
Moreover, through this means we reach with music of the highest character, and every week during the year, fifty times as many people as may be reached through a symphony hall or through the great opera house. When an artist like Mischa Levitzki plays at the Roxy Theater, he quadruples his audience every day. As a result of this alone far more people are hearing fine music in America now than in any European country. Atmosphere? Why, all the atmosphere, poetry and beauty of all the countries of the world, not merely of this generation but of the centuries, are portrayed on the screen. I grasped this opportunity with joy. Together with a group of artist entertainers I established what is now known as "Roxy's Gang."

When the great new theater went on, special provision was made for radio broadcasting of comprehensive programs that are now heard weekly by millions. These radio hours are the happiest hours of my life. My radio broadcasting studio is the latest word in modern equipment. We have been told that the broadcasting is so perfect that it seems as though the whole party of entertainers were carried in a body to every home having a really good receiving set. A fine radio set, a fine music reproducing machine, a fine piano—these are as necessary in the modern home as the chairs, beds, knives and forks.

Sometimes the radio broadcasting artist is blamed for shortcomings that are entirely due to the set. However, the radio has become so popular that everyone wants a better and ever better set and better loud speaker. With greater immediate artistic resources than any institution in the world, it is possible for us to give uninterruptedly, on Monday night and on Sunday afternoons, programs of a very high educational character.

"At all times we have tried to make these as informal as possible, sandwiching in comments and lighter features to retain the interest of those less enlightened in musical art."

"I would give twenty years of my life if I had had a fine musical training—that is, if I could play an instrument well. My theory is that every man has his given quota of musical talent. I can detect it, much a part of us as our flesh and blood. It has been given to us for some fine purpose; and is a force which should be understood, trained and appreciated. Just as we are trained to read and to write. A fine training in playing an instrument is a tremendous intellectual asset. People often seem amazed that I can conduct my great orchestra when I do not know a great deal from another. This I do because I have heard the works over and over again and have in my mind a mental picture of

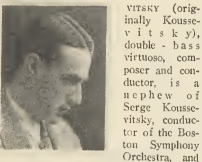


"ROXY" STANDING AT ONE OF THREE GREAT ORGAN CONSOLES IN THE ROXY THEATRE

the melodies and harmonies, which is not connected in any way with any form of musical notation.

Music is like a huge tapestry—to me, a tapestry of human emotions. It seems to me that it must be born in the composer's soul in the same way, only he has the training and understanding to write it down. I must depend upon my ear and my memory. But, after having heard over and over again the finest music of the world for orchestra, I voluntarily formed standards of taste which with the natural musical instinct that I know I have, enables me to regulate the tempo, the crescendos, diminuendos and rhythm by my lation in a way which my orchestra understands and which seems to meet with warm favor from my audience. My advice to parents is most emphatic. Give your children a fine musical training. It is needed now more than ever, since the world has more musical opportunities than ever before. It is just as much a mistake in this day to neglect to teach a child to play an instrument as it is to neglect to teach him to read. Start right away before it is too late."

A Composer New to Etude Readers



FABIE SEVITSKY

FABIE SEVITSKY (Originally Koussévitch, Y. I. K. Y.), double-bass virtuoso, composer and conductor, is a nephew of Serge Koussévitch, conductor of the Philadelphia Chamber String Sinfonietta, and was almost immediately engaged with the Philadelphia Orchestra, and dropped the first syllable to avoid confusion of the names and interests of the two. Born in Wisny Woloch, Russia, he comes of a distinguished family of which his father and uncle were noted musicians.

As a boy he began the study of the violin while in school at St. Petersburg, but changed to the double-bass when he was yet so small as to have to stand on a low bench to reach the compass of the instrument. He won the Cesar Cui Scholarship and, the year following his graduation from high school, he received his diploma from the St. Petersburg Conservatory, of which institution he is the only one to possess the gold medal for playing of the double-bass.

Mr. Sevitzky's first professional engagement was as first bass-player of the Moscow Symphony Orchestra, with Serge Koussévitch as conductor; to which were added appointments as soloist of the Imperial Theater of Moscow and professor of the double-bass in the Imperial Conservatory of music of that city. In 1922 he became first bass-player in both the State Opera and the Philharmonic Orchestra of Warsaw, Poland, to which activities was added a concert tour. Then, early in 1923, he arrived in America and was almost immediately engaged with the Philadelphia Orchestra, and dropped the first syllable to avoid confusion of the names and interests of the two. Born in Wisny Woloch, Russia, he comes of a distinguished family of which his father and uncle were noted musicians.

Mr. Sevitzky's first professional engagement was as first bass-player of the Moscow Symphony Orchestra, with Serge Koussévitch as conductor; to which were added appointments as soloist of the Imperial Theater of Moscow and professor of the double-bass in the Imperial Conservatory of music of that city. In 1922 he became first bass-player in both the State Opera and the Philharmonic Orchestra of Warsaw, Poland, to which activities was added a concert tour. Then, early in 1923, he arrived in America and was almost immediately engaged with the Philadelphia Orchestra, and dropped the first syllable to avoid confusion of the names and interests of the two. Born in Wisny Woloch, Russia, he comes of a distinguished family of which his father and uncle were noted musicians.

"It is only natural that composers should write in the idiom of their forefathers until such a time as the feeling of a new national language shall arise. And it cannot be denied that racial instincts are just as apparent in music as in architecture or any other art form. Music may be international; but musicians are not."—WALTER H. NASH.

APPARATUS FOR PRODUCING WIND EFFECTS IN THE "ROXY" THEATRE ORGAN
This machine is over six feet high.

Potential Sound Always Present By C. HILTON-TURVEY

STRICTLY speaking, there is no such thing as a sound unless there is an ear to hear it. The atmosphere is full of overflowing vibrations coming from all directions; but, for the most part, they are unheard.

The writer was talking with Mrs. MacDowell, founder of the art colony at Peterborough, New Hampshire, one day. She declared that of all the marvels of the world which had been discovered, none impressed her as did the condition which the radio has disclosed—namely, that we are surrounded by a web of potential sound there are certain particular means of obtaining that sharpness of outline in passage playing and that definite relief in melody, that make for brilliancy.

"Just think," said Mrs. MacDowell, "that all the sounds from all over the globe are even at this minute flowing through this room in which we sit. And we are quite unaware of them, except the few in our near neighborhood."

The radio has, in fact, enormously enlarged our field of sound. To-day we hear easily sounds which a few years ago would have been declared non-existent. The science of tomorrow will no doubt enlarge to some similar extent the field of all our other senses, so that we shall be able to feel things melodiously distant from us.

The Rut of Separate Hand Practice

By MARY E. WILLIAMS

THE PUPIL who is enjoined to study new and more difficult pieces with separate hands, so as to get the most and best out of them in touch, phrasing and fingering, often gets the habit of not trying to find out what can be done with the hands playing together. A good plan in such cases is to give quick studies, of an easier grade for hands together, to be taken and finished, as far as possible, in a week.

In addition a few lines of self-rehearsal, taking only two or three measures and listened to regularly by the teacher at every lesson will inspire the pupil to do sight-reading at home. For such practice it is best to choose pieces well within the reach of the pupil in order that he may listen and enjoy as he plays.

"I am now giving his child a national costume, because alone gives her grace. With music it surely will be put on like a garment. . . as a general policy!"—SHE WALFORD DAVIES.

and in the popular Polish Dance of Scharwenka.



THE CHIMES IN THE "ROXY" ORGAN
Note the comparative size of the man

Things That Lend Brilliance to Piano Playing

By MARK HAMBURG

Ex. 4



is quite Slavic in its nature. Without this accent, a Mazurka sounds like nothing but a little jerky dance, but, with its striking beat imparted to the music, there enters into it all that dashing, devil-may-care, jaunty rhythm which constitutes its charm. The same applies to the waltz. Here it is an accent on the third beat of the measure that produces the delightful lift, and inspires everybody with the desire to dance and enjoy himself. Unless that accent is present, the music will sound dull and spiritless, no matter how charming are its melodies.

Accents are like the touches of the artist's brush, which put light and shade on a picture and thus create the illusions of relief and atmosphere. They are of course only means of assistance upon rhythm; and, as I have said over and over again, no brilliancy can come to piano playing or any other music without rhythm. Very often, too, this special consideration of accents helps in the negotiation of technical passages, and enables the pianist to impart an appearance of mastery to the greatest difficulties. For to obtain brilliancy it is a cardinal essence that nothing should look labored or hard to master.

A great help to the appearance of ease is to manipulate the fingering of passages, and also of melody, so as always to use the strongest fingers on the notes which ought to be loudest. Skillful fingering is altogether a most necessary aid to all fine playing and brilliancy.

Brilliance can be stimulated also by the help of the loud pedal, which intensifies sound and fills it with power. On the other hand the pedal can absolutely muddy the music when used unsparingly, when it creates just the very opposite effect to brilliancy, namely heavy monotony of blurred tone.

Half Staccato Helps

EVERY ESSENTIAL way of obtaining brilliancy in rapid passages is by adopting a half staccato touch; that is to say, by playing with thrown fingers and the highest possible articulation, and with a loose wrist; also by raising the hands from the keys when playing chords, and at the end of passages. No doubt exaggerated movements with the hands and arms will impede velocity of technique; but sparseness of action while playing gives elasticity, and above all relaxation of tension.

This point of not being "glued to the keyboard" (as I call it), except in legato and cantilena passages, is a very important one.

From the day when he made a brilliant debut as a child prodigy, at the age of eleven, in 1888, the name of Mark Hamburg has been one of the most familiar in pianism. Having received a thorough training from his father, he sought his studies with Leschetizky in Vienna, after which he made many triumphs in his numerous concert tours of the entire civilized world, having been peculiarly successful in those far-away countries of Australia, New Zealand and South Africa. For many years he has been a leading figure in the musical life of London where he resides as a naturalized citizen.

Ex. 5



while the Spring Dance of William Mason

only, as it strikes the root of all uneasiness and awkwardness at the piano. For there is not the slightest doubt that the way the pianist sits at his instrument, and holds his hands, affects both his own mentality and the impression his playing makes on his audience. And especially as regards acquiring brilliancy, appearance is a ruling factor; for no one can give the effect of brilliant playing, who stoops heavily over his piano and labors along with his fingers as though he were frightened of getting an inch away from the keyboard, for fear of taking a wrong note. Thus even the actions of the body of the player at the piano have to do with the creation of brilliancy; and elastic hands, arms, and wrists are all necessary for its production.

Hands Differ

NOW SOME PEOPLE'S HANDS are much better adapted to playing with brilliancy than others. For instance, the short fat hand with stubby fingers, so admirably fitted for producing a soft, round tone, finds it very difficult to get the rapid light relief to playing which creates a glittering atmosphere. The natural medium for such hands is roundness, mellowness, depth of tone, but not brilliancy. While, on the other hand, the stretchy, long-fingered, bony hand has it much easier for the delicacy of articulation which makes light and shade and rippling passages. At the same time, these dry bones have to be careful not to get hardness of tone in their endeavors to glister.

A few words I shall say here about the different concert halls one has to play in; because acoustical properties affect all who have been speaking about as regards acquiring brilliancy. Music gets lost in big halls where there are great spaces. Therefore, in large places the pianist has to play much more slowly than in small ones, and in highly acoustical halls, where there is a great deal of echo, he must play not only more slowly than usual, but also more softly. Loud and rapid tones get swallowed up in the echoes, and for the same reason much less pedal should be used when playing in very big halls. In the consideration of this, it is a fact that suggests with small voices succeed best in making a good effect in great halls, like the Albert Hall, London, which is one of the biggest of concert halls.

Value in Accuracy

EXACTITUDE is another stepping stone to the attainment of brilliancy. Not a slavish exactitude which thinks only of producing the correct text; but the exactitude which insists in giving to all the notes their full value, never holding one on too long, or taking one off too soon. Also, being exact to observe the structure of the music is essential, so as to phrase

correctly with plenty of variety of sound. For the more light and shade that can be pointed into the music, by every kind of different tone color, the more brilliancy it will acquire.

Phrasing of music is almost as important for imparting brilliancy as rhythm. Intelligent phrasing gives the right emphasis to the theme which requires it, and shapes the musical material into meaning and significance. Nor can musical interpretation be made interesting, much less brilliant, without discerning subtlety of phrasing. Its absence, and the consequent lack of tone variety which must accompany it, render piano playing dry; and where dryness exists the imagination remains unmoved.

Imagination Indispensable

AND WHAT is the interpretation of music which is starved of imagination? It can only sound dead, cold, flat, and there can be no brilliancy in it, no atmosphere; nothing but a succession of notes, chords and progressions, interesting as musical combinations, no doubt, but difficult to grasp and take to one's soul. In every art, there are always two opposite schools of talent; that is to say, there are the lyrical players, and the epical ones. Some are gifted especially for singing exquisite melody, others for evoking great emotions and passions. There are artists whose mission seems to be to soothe the mind; there are others who need must stimulate and read it. There is for this reason, no piece of music which is not capable of several interpretations, all of them good, according to the amount of thought that has been bestowed upon them by the various artists. There is, however, this reservation, that there are certain canons of style and taste to guide the interpreter; for example, Bach cannot be played in the same spirit as Chopin, and vice versa! But within certain limitations of this ethical kind, interpretations may be widely varied.

Getting at the Kernel

TO COME TO the heart of the whole matter, the fact which really makes the difference between brilliancy and dullness in piano playing, is talent. The pianist of real talent is never absolutely dull; he always shows brilliancy in some kind of way. I am speaking here of talent, quite apart from musicianship. For there are many people who are intensely musical and yet do not possess the strange power which we call talent. Talent is so unexplainable. It seems to consist of the ability of real talent is never absolutely dull; he always shows brilliancy in some kind of way. I am speaking here of talent, quite apart from musicianship. For there are many people who are intensely musical and yet do not possess the strange power which we call talent. Talent is so unexplainable. It seems to consist of the ability of real talent is never absolutely dull; he always shows brilliancy in some kind of way. I am speaking here of talent, quite apart from musicianship. For there are many people who are intensely musical and yet do not possess the strange power which we call talent. Talent is so unexplainable. It seems to consist of the ability of real talent is never absolutely dull; he always shows brilliancy in some kind of way. I am speaking here of talent, quite apart from musicianship. For there are many people who are intensely musical and yet do not possess the strange power which we call talent. Talent is so unexplainable. It seems to consist of the ability of real talent is never absolutely dull; he always shows brilliancy in some kind of way. I am speaking here of talent, quite apart from musicianship. For there are many people who are intensely musical and yet do not possess the strange power which we call talent. Talent is so unexplainable. It seems to consist of the ability of real talent is never absolutely dull; he always shows brilliancy in some kind of way. I am speaking here of talent, quite apart from musicianship. For there are many people who are intensely musical and yet do not possess the strange power which we call talent. Talent is so unexplainable. It seems to consist of the ability of real talent is never absolutely dull; he always shows brilliancy in some kind of way. I am speaking here of talent, quite apart from musicianship. For there are many people who are intensely musical and yet do not possess the strange power which we call talent. Talent is so unexplainable. It seems to consist of the ability of real talent is never absolutely dull; he always shows brilliancy in some kind of way. I am speaking here of talent, quite apart from musicianship. For there are many people who are intensely musical and yet do not possess the strange power which we call talent. Talent is so unexplainable. It seems to consist of the ability of real talent is never absolutely dull; he always shows brilliancy in some kind of way. I am speaking here of talent, quite apart from musicianship. For there are many people who are intensely musical and yet do not possess the strange power which we call talent. Talent is so unexplainable. It seems to consist of the ability of real talent is never absolutely dull; he always shows brilliancy in some kind of way. I am speaking here of talent, quite apart from musicianship. For there are many people who are intensely musical and yet do not possess the strange power which we call talent. Talent is so unexplainable. It seems to consist of the ability of real talent is never absolutely dull; he always shows brilliancy in some kind of way. I am speaking here of talent, quite apart from musicianship. For there are many people who are intensely musical and yet do not possess the strange power which we call talent. Talent is so unexplainable. It seems to consist of the ability of real talent is never absolutely dull; he always shows brilliancy in some kind of way. I am speaking here of talent, quite apart from musicianship. For there are many people who are intensely musical and yet do not possess the strange power which we call talent. Talent is so unexplainable. It seems to consist of the ability of real talent is never absolutely dull; he always shows brilliancy in some kind of way. I am speaking here of talent, quite apart from musicianship. For there are many people who are intensely musical and yet do not possess the strange power which we call talent. Talent is so unexplainable. It seems to consist of the ability of real talent is never absolutely dull; he always shows brilliancy in some kind of way. I am speaking here of talent, quite apart from musicianship. For there are many people who are intensely musical and yet do not possess the strange power which we call talent. Talent is so unexplainable. It seems to consist of the ability of real talent is never absolutely dull; he always shows brilliancy in some kind of way. I am speaking here of talent, quite apart from musicianship. For there are many people who are intensely musical and yet do not possess the strange power which we call talent. Talent is so unexplainable. It seems to consist of the ability of real talent is never absolutely dull; he always shows brilliancy in some kind of way. I am speaking here of talent, quite apart from musicianship. For there are many people who are intensely musical and yet do not possess the strange power which we call talent. Talent is so unexplainable. It seems to consist of the ability of real talent is never absolutely dull; he always shows brilliancy in some kind of way. I am speaking here of talent, quite apart from musicianship. For there are many people who are intensely musical and yet do not possess the strange power which we call talent. Talent is so unexplainable. It seems to consist of the ability of real talent is never absolutely dull; he always shows brilliancy in some kind of way. I am speaking here of talent, quite apart from musicianship. For there are many people who are intensely musical and yet do not possess the strange power which we call talent. Talent is so unexplainable. It seems to consist of the ability of real talent is never absolutely dull; he always shows brilliancy in some kind of way. I am speaking here of talent, quite apart from musicianship. For there are many people who are intensely musical and yet do not possess the strange power which we call talent. Talent is so unexplainable. It seems to consist of the ability of real talent is never absolutely dull; he always shows brilliancy in some kind of way. I am speaking here of talent, quite apart from musicianship. For there are many people who are intensely musical and yet do not possess the strange power which we call talent. Talent is so unexplainable. It seems to consist of the ability of real talent is never absolutely dull; he always shows brilliancy in some kind of way. I am speaking here of talent, quite apart from musicianship. For there are many people who are intensely musical and yet do not possess the strange power which we call talent. Talent is so unexplainable. It seems to consist of the ability of real talent is never absolutely dull; he always shows brilliancy in some kind of way. I am speaking here of talent, quite apart from musicianship. For there are many people who are intensely musical and yet do not possess the strange power which we call talent. Talent is so unexplainable. It seems to consist of the ability of real talent is never absolutely dull; he always shows brilliancy in some kind of way. I am speaking here of talent, quite apart from musicianship. For there are many people who are intensely musical and yet do not possess the strange power which we call talent. Talent is so unexplainable. It seems to consist of the ability of real talent is never absolutely dull; he always shows brilliancy in some kind of way. I am speaking here of talent, quite apart from musicianship. For there are many people who are intensely musical and yet do not possess the strange power which we call talent. Talent is so unexplainable. It seems to consist of the ability of real talent is never absolutely dull; he always shows brilliancy in some kind of way. I am speaking here of talent, quite apart from musicianship. For there are many people who are intensely musical and yet do not possess the strange power which we call talent. Talent is so unexplainable. It seems to consist of the ability of real talent is never absolutely dull; he always shows brilliancy in some kind of way. I am speaking here of talent, quite apart from musicianship. For there are many people who are intensely musical and yet do not possess the strange power which we call talent. Talent is so unexplainable. It seems to consist of the ability of real talent is never absolutely dull; he always shows brilliancy in some kind of way. I am speaking here of talent, quite apart from musicianship. For there are many people who are intensely musical and yet do not possess the strange power which we call talent. Talent is so unexplainable. It seems to consist of the ability of real talent is never absolutely dull; he always shows brilliancy in some kind of way. I am speaking here of talent, quite apart from musicianship. For there are many people who are intensely musical and yet do not possess the strange power which we call talent. Talent is so unexplainable. It seems to consist of the ability of real talent is never absolutely dull; he always shows brilliancy in some kind of way. I am speaking here of talent, quite apart from musicianship. For there are many people who are intensely musical and yet do not possess the strange power which we call talent. Talent is so unexplainable. It seems to consist of the ability of real talent is never absolutely dull; he always shows brilliancy in some kind of way. I am speaking here of talent, quite apart from musicianship. For there are many people who are intensely musical and yet do not possess the strange power which we call talent. Talent is so unexplainable. It seems to consist of the ability of real talent is never absolutely dull; he always shows brilliancy in some kind of way. I am speaking here of talent, quite apart from musicianship. For there are many people who are intensely musical and yet do not possess the strange power which we call talent. Talent is so unexplainable. It seems to consist of the ability of real talent is never absolutely dull; he always shows brilliancy in some kind of way. I am speaking here of talent, quite apart from musicianship. For there are many people who are intensely musical and yet do not possess the strange power which we call talent. Talent is so unexplainable. It seems to consist of the ability of real talent is never absolutely dull; he always shows brilliancy in some kind of way. I am speaking here of talent, quite apart from musicianship. For there are many people who are intensely musical and yet do not possess the strange power which we call talent. Talent is so unexplainable. It seems to consist of the ability of real talent is never absolutely dull; he always shows brilliancy in some kind of way. I am speaking here of talent, quite apart from musicianship. For there are many people who are intensely musical and yet do not possess the strange power which we call talent. Talent is so unexplainable. It seems to consist of the ability of real talent is never absolutely dull; he always shows brilliancy in some kind of way. I am speaking here of talent, quite apart from musicianship. For there are many people who are intensely musical and yet do not possess the strange power which we call talent. Talent is so unexplainable. It seems to consist of the ability of real talent is never absolutely dull; he always shows brilliancy in some kind of way. I am speaking here of talent, quite apart from musicianship. For there are many people who are intensely musical and yet do not possess the strange power which we call talent. Talent is so unexplainable. It seems to consist of the ability of real talent is never absolutely dull; he always shows brilliancy in some kind of way. I am speaking here of talent, quite apart from musicianship. For there are many people who are intensely musical and yet do not possess the strange power which we call talent. Talent is so unexplainable. It seems to consist of the ability of real talent is never absolutely dull; he always shows brilliancy in some kind of way. I am speaking here of talent, quite apart from musicianship. For there are many people who are intensely musical and yet do not possess the strange power which we call talent. Talent is so unexplainable. It seems to consist of the ability of real talent is never absolutely dull; he always shows brilliancy in some kind of way. I am speaking here of talent, quite apart from musicianship. For there are many people who are intensely musical and yet do not possess the strange power which we call talent. Talent is so unexplainable. It seems to consist of the ability of real talent is never absolutely dull; he always shows brilliancy in some kind of way. I am speaking here of talent, quite apart from musicianship. For there are many people who are intensely musical and yet do not possess the strange power which we call talent. Talent is so unexplainable. It seems to consist of the ability of real talent is never absolutely dull; he always shows brilliancy in some kind of way. I am speaking here of talent, quite apart from musicianship. For there are many people who are intensely musical and yet do not possess the strange power which we call talent. Talent is so unexplainable. It seems to consist of the ability of real talent is never absolutely dull; he always shows brilliancy in some kind of way. I am speaking here of talent, quite apart from musicianship. For there are many people who are intensely musical and yet do not possess the strange power which we call talent. Talent is so unexplainable. It seems to consist of the ability of real talent is never absolutely dull; he always shows brilliancy in some kind of way. I am speaking here of talent, quite apart from musicianship. For there are many people who are intensely musical and yet do not possess the strange power which we call talent. Talent is so unexplainable. It seems to consist of the ability of real talent is never absolutely dull; he always shows brilliancy in some kind of way. I am speaking here of talent, quite apart from musicianship. For there are many people who are intensely musical and yet do not possess the strange power which we call talent. Talent is so unexplainable. It seems to consist of the ability of real talent is never absolutely dull; he always shows brilliancy in some kind of way. I am speaking here of talent, quite apart from musicianship. For there are many people who are intensely musical and yet do not possess the strange power which we call talent. Talent is so unexplainable. It seems to consist of the ability of real talent is never absolutely dull; he always shows brilliancy in some kind of way. I am speaking here of talent, quite apart from musicianship. For there are many people who are intensely musical and yet do not possess the strange power which we call talent. Talent is so unexplainable. It seems to consist of the ability of real talent is never absolutely dull; he always shows brilliancy in some kind of way. I am speaking here of talent, quite apart from musicianship. For there are many people who are intensely musical and yet do not possess the strange power which we call talent. Talent is so unexplainable. It seems to consist of the ability of real talent is never absolutely dull; he always shows brilliancy in some kind of way. I am speaking here of talent, quite apart from musicianship. For there are many people who are intensely musical and yet do not possess the strange power which we call talent. Talent is so unexplainable. It seems to consist of the ability of real talent is never absolutely dull; he always shows brilliancy in some kind of way. I am speaking here of talent, quite apart from musicianship. For there are many people who are intensely musical and yet do not possess the strange power which we call talent. Talent is so unexplainable. It seems to consist of the ability of real talent is never absolutely dull; he always shows brilliancy in some kind of way. I am speaking here of talent, quite apart from musicianship. For there are many people who are intensely musical and yet do not possess the strange power which we call talent. Talent is so unexplainable. It seems to consist of the ability of real talent is never absolutely dull; he always shows brilliancy in some kind of way. I am speaking here of talent, quite apart from musicianship. For there are many people who are intensely musical and yet do not possess the strange power which we call talent. Talent is so unexplainable. It seems to consist of the ability of real talent is never absolutely dull; he always shows brilliancy in some kind of way. I am speaking here of talent, quite apart from musicianship. For there are many people who are intensely musical and yet do not possess the strange power which we call talent. Talent is so unexplainable. It seems to consist of the ability of real talent is never absolutely dull; he always shows brilliancy in some kind of way. I am speaking here of talent, quite apart from musicianship. For there are many people who are intensely musical and yet do not possess the strange power which we call talent. Talent is so unexplainable. It seems to consist of the ability of real talent is never absolutely dull; he always shows brilliancy in some kind of way. I am speaking here of talent, quite apart from musicianship. For there are many people who are intensely musical and yet do not possess the strange power which we call talent. Talent is so unexplainable. It seems to consist of the ability of real talent is never absolutely dull; he always shows brilliancy in some kind of way. I am speaking here of talent, quite apart from musicianship. For there are many people who are intensely musical and yet do not possess the strange power which we call talent. Talent is so unexplainable. It seems to consist of the ability of real talent is never absolutely dull; he always shows brilliancy in some kind of way. I am speaking here of talent, quite apart from musicianship. For there are many people who are intensely musical and yet do not possess the strange power which we call talent. Talent is so unexplainable. It seems to consist of the ability of real talent is never absolutely dull; he always shows brilliancy in some kind of way. I am speaking here of talent, quite apart from musicianship. For there are many people who are intensely musical and yet do not possess the strange power which we call talent. Talent is so unexplainable. It seems to consist of the ability of real talent is never absolutely dull; he always shows brilliancy in some kind of way. I am speaking here of talent, quite apart from musicianship. For there are many people who are intensely musical and yet do not possess the strange power which we call talent. Talent is so unexplainable. It seems to consist of the ability of real talent is never absolutely dull; he always shows brilliancy in some kind of way. I am speaking here of talent, quite apart from musicianship. For there are many people who are intensely musical and yet do not possess the strange power which we call talent. Talent is so unexplainable. It seems to consist of the ability of real talent is never absolutely dull; he always shows brilliancy in some kind of way. I am speaking here of talent, quite apart from musicianship. For there are many people who are intensely musical and yet do not possess the strange power which we call talent. Talent is so unexplainable. It seems to consist of the ability of real talent is never absolutely dull; he always shows brilliancy in some kind of way. I am speaking here of talent, quite apart from musicianship. For there are many people who are intensely musical and yet do not possess the strange power which we call talent. Talent is so unexplainable. It seems to consist of the ability of real talent is never absolutely dull; he always shows brilliancy in some kind of way. I am speaking here of talent, quite apart from musicianship. For there are many people who are intensely musical and yet do not possess the strange power which we call talent. Talent is so unexplainable. It seems to consist of the ability of real talent is never absolutely dull; he always shows brilliancy in some kind of way. I am speaking here of talent, quite apart from musicianship. For there are many people who are intensely musical and yet do not possess the strange power which we call talent. Talent is so unexplainable. It seems to consist of the ability of real talent is never absolutely dull; he always shows brilliancy in some kind of way. I am speaking here of talent, quite apart from musicianship. For there are many people who are intensely musical and yet do not possess the strange power which we call talent. Talent is so unexplainable. It seems to consist of the ability of real talent is never absolutely dull; he always shows brilliancy in some kind of way. I am speaking here of talent, quite apart from musicianship. For there are many people who are intensely musical and yet do not possess the strange power which we call talent. Talent is so unexplainable. It seems to consist of the ability of real talent is never absolutely dull; he always shows brilliancy in some kind of way. I am speaking here of talent, quite apart from musicianship. For there are many people who are intensely musical and yet do not possess the strange power which we call talent. Talent is so unexplainable. It seems to consist of the ability of real talent is never absolutely dull; he always shows brilliancy in some kind of way. I am speaking here of talent, quite apart from musicianship. For there are many people who are intensely musical and yet do not possess the strange power which we call talent. Talent is so unexplainable. It seems to consist of the ability of real talent is never absolutely dull; he always shows brilliancy in some kind of way. I am speaking here of talent, quite apart from musicianship. For there are many people who are intensely musical and yet do not possess the strange power which we call talent. Talent is so unexplainable. It seems to consist of the ability of real talent is never absolutely dull; he always shows brilliancy in some kind of way. I am speaking here of talent, quite apart from musicianship. For there are many people who are intensely musical and yet do not possess the strange power which we call talent. Talent is so unexplainable. It seems to consist of the ability of real talent is never absolutely dull; he always shows brilliancy in some kind of way. I am speaking here of talent, quite apart from musicianship. For there are many people who are intensely musical and yet do not possess the strange power which we call talent. Talent is so unexplainable. It seems to consist of the ability of real talent is never absolutely dull; he always shows brilliancy in some kind of way. I am speaking here of talent, quite apart from musicianship. For there are many people who are intensely musical and yet do not possess the strange power which we call talent. Talent is so unexplainable. It seems to consist of the ability of real talent is never absolutely dull; he always shows brilliancy in some kind of way. I am speaking here of talent, quite apart from musicianship. For there are many people who are intensely musical and yet do not possess the strange power which we call talent. Talent is so unexplainable. It seems to consist of the ability of real talent is never absolutely dull; he always shows brilliancy in some kind of way. I am speaking here of talent, quite apart from musicianship. For there are many people who are intensely musical and yet do not possess the strange power which we call talent. Talent is so unexplainable. It seems to consist of the ability of real talent is never absolutely dull; he always shows brilliancy in some kind of way. I am speaking here of talent, quite apart from musicianship. For there are many people who are intensely musical and yet do not possess the strange power which we call talent. Talent is so unexplainable. It seems to consist of the ability of real talent is never absolutely dull; he always shows brilliancy in some kind of way. I am speaking here of talent, quite apart from musicianship. For there are many people who are intensely musical and yet do not possess the strange power which we call talent. Talent is so unexplainable. It seems to consist of the ability of real talent is never absolutely dull; he always shows brilliancy in some kind of way. I am speaking here of talent, quite apart from musicianship. For there are many people who are intensely musical and yet do not possess the strange power which we call talent. Talent is so unexplainable. It seems to consist of the ability of real talent is never absolutely dull; he always shows brilliancy in some kind of way. I am speaking here of talent, quite apart from musicianship. For there are many people who are intensely musical and yet do not possess the strange power which we call talent. Talent is so unexplainable. It seems to consist of the ability of real talent is never absolutely dull; he always shows brilliancy in some kind of way. I am speaking here of talent, quite apart from musicianship. For there are many people who are intensely musical and yet do not possess the strange power which we call talent. Talent is so unexplainable. It seems to consist of the ability of real talent is never absolutely dull; he always shows brilliancy in some kind of way. I am speaking here of talent, quite apart from musicianship. For there are many people who are intensely musical and yet do not possess the strange power which we call talent. Talent is so unexplainable. It seems to consist of the ability of real talent is never absolutely dull; he always shows brilliancy in some kind of way. I am speaking here of talent, quite apart from musicianship. For there are many people who are intensely musical and yet do not possess the strange power which we call talent. Talent is so unexplainable. It seems to consist of the ability of real talent is never absolutely dull; he always shows brilliancy in some kind of way. I am speaking here of talent, quite apart from musicianship. For there are many people who are intensely musical and yet do not possess the strange power which we call talent. Talent is so unexplainable. It seems to consist of the ability of real talent is never absolutely dull; he always shows brilliancy in some kind of way. I am speaking here of talent, quite apart from musicianship. For there are many people who are intensely musical and yet do not possess the strange power which we call talent. Talent is so unexplainable. It seems to consist of the ability of real talent is never absolutely dull; he always shows brilliancy in some kind of way. I am speaking here of talent, quite apart from musicianship. For there are many people who are intensely musical and yet do not possess the strange power which we call talent. Talent is so unexplainable. It seems to consist of the ability of real talent is never absolutely dull; he always shows brilliancy in some kind of way. I am speaking here of talent, quite apart from musicianship. For there are many people who are intensely musical and yet do not possess the strange power which we call talent. Talent is so unexplainable. It seems to consist of the ability of real talent is never absolutely dull; he always shows brilliancy in some kind of way. I am speaking here of talent, quite apart from musicianship. For there are many people who are intensely musical and yet do not possess the strange power which we call talent. Talent is so unexplainable. It seems to consist of the ability of real talent is never absolutely dull; he always shows brilliancy in some kind of way. I am speaking here of talent, quite apart from musicianship. For there are many people who are intensely musical and yet do not possess the strange power which we call talent. Talent is so unexplainable. It seems to consist of the ability of real talent is never absolutely dull; he always shows brilliancy in some kind of way. I am speaking here of talent, quite apart from musicianship. For there are many people who are intensely musical and yet do not possess the strange power which we call talent. Talent is so unexplainable. It seems to consist of the ability of real talent is never absolutely dull; he always shows brilliancy in some kind of way. I am speaking here of talent, quite apart from musicianship. For there are many people who are intensely musical and yet do not possess the strange power which we call talent. Talent is so unexplainable. It seems to consist of the ability of real talent is never absolutely dull; he always shows brilliancy in some kind of way. I am speaking here of talent, quite apart from musicianship. For there are many people who are intensely musical and yet do not possess the strange power which we call talent. Talent is so unexplainable. It seems to consist of the ability of real talent is never absolutely dull; he always shows brilliancy in some kind of way. I am speaking here of talent, quite apart from musicianship. For there are many people who are intensely musical and yet do not possess the strange power which we call talent. Talent is so unexplainable. It seems to consist of the ability of real talent is never absolutely dull; he always shows brilliancy in some kind of way. I am speaking here of talent, quite apart from musicianship. For there are many people who are intensely musical and yet do not possess the strange power which we call talent. Talent is so unexplainable. It seems to consist of the ability of real talent is never absolutely dull; he always shows brilliancy in some kind of way. I am speaking here of talent, quite apart from musicianship. For there are many people who are intensely musical and yet do not possess the strange power which we call talent. Talent is so unexplainable. It seems to consist of the ability of real talent is never absolutely dull; he always shows brilliancy in some kind of way. I am speaking here of talent, quite apart from musicianship. For there are many people who are intensely musical and yet do not possess the strange power which we call talent. Talent is so unexplainable. It seems to consist of the ability of real talent is never absolutely dull; he always shows brilliancy in some kind of way. I am speaking here of talent, quite apart from

HAUNTS OF GREAT MASTERS IN VIENNA

HOME OF MOZART
(Upper Center)

CHURCH WHERE SCHUBERT
PLAYED
(Below)



Masterly Etchings

By
JOHANN KAMPMANN-FREUND

Second Group of a Series to be
Presented in
THE ETUDE MUSIC MAGAZINE

HAYDN'S HOME IN YOUTH
(Below)



THE PELICANS
FIND OUT WHY EVERY
CHILD SHOULD STUDY MUSIC

The Pelicans and the Piano

By JAY MEDIA

A New Revelation of the Significance of Practical Musical Training

*"Oh the Pelican is a festive bird,
Behold his matchless worth!
His beak is twenty inches long,
The largest mouth on earth."*

"NOW, BOYS, sing it again and give it a real wow," shouted the President of the Pelicans, Hal McLaughlin (Wicker Furniture and Baby Carriages). "Sing it again and give it a real wow while Roy bats 'the box.'"

Roy "batted the box" as he had been bating it faithfully every Thursday noon in the Gold Room of the Aromack House for seven years. Roy had been a member of the Pelicans so long that they had almost forgotten his last name. No one ever thought of him as "Mr." Roy Winston, though everyone knew that he was in the chemical supply business and conducted with very little ostentation a prosperous plant some five miles out of town. Roy was "odd." Most of what he had to say was said with his fingers on "the box"—as the large ebony piano was technically known to the Pelicans.

In fact there was a suspicion that Roy

might in some clandestine way be connected with the Intelligensia, the natural born enemy of the Pelicans and all other "Yours-for-a-finer-life" organizations. Somehow the Pelicans gave great and deep offense to the Intelligensia. The Pelicans in the first place were prosperous and, in addition to that, they were happy and they were optimists and they stood for uplift and decency; all of which distressed the Intelligensia bitterly.

What the Intelligensia Thought

THEN, again, the Pelicans interfered with public affairs to the extent of prompting certain civic movements which, while they unquestionably beautified and bettered the city and contributed to the security of little children, were really none of the business of the Pelicans. More than this, they refused to sling mud and rejected the circulation of smutty stories

that the Intelligensia thought the loftiest method of showing "real life."

The Pelicans refused to comprehend the inner significance of radical movements and insisted in some vulgar manner that the American flag, colloquially known as the "Stars and Stripes," was a thing to be revered and protected as the emblem of certain principles of manhood, courage, integrity and high ethical standards.

The word "ethics" choked the Intelligensia. How was it possible that the Pelicans could endure such things when they could be so easily inoculated with the virus of moral dyspepsia and intellectual pessimism if they would only join the Intelligensia.

The "Speakeasy" a Paradise

AS A MATTER OF FACT, Roy was quite innocent of all contact with the Intelligensia. He agreed with his friend, the

policeman, who called the Intelligensia "ginks," and said that they look on a church as a kind of cuspidor and on a "speakeasy" as a paradise. He realized the big purposes of the Pelicans and wished that he was a better mixer. He enjoyed the meetings and liked to be known by his fellowman as a brother, not as a suspicious character.

"Ahem," said the President, waving his napkin, "You men have made a fine turn-out today. I have a disappointment for you, but before I tell you about it I want to get this one over. 'What does the Scotchman do with his old, rusty safety razor blades?' Don't anybody know? I'll hand it to you again. 'What does the Scotchman do with his old, rusty safety razor blades?' Why, he shaves with them!"

The laughter was respectful but feeble. Allan MacBride (Agricultural Machinery) turned to Bob Holmes (First National

Bank) and said, "If Hal overruns many more mummies like that I'll drop the club." But of course MacBride was a Scotchman.

"I thought you'd like that, men," went on the President. "And now I have a surprise for you. Next week we are to have with us speaker Professor George Wilson Caruthers, Ph.D., who will give a talk on Botany."

"Where's Botany?" asked Dan Ludlam (Old Metal Corporation).

"Botany?" That's the rules and regulations of flowers and vegetables," noted Percy Wilson (The Hyperion Book Shop).

"Veh—well, that's how much you know about it, Percy. The wife told this morning that the rose of roses she set out she got from Botany."

The Absent Bubble

"AND NOW," said the President, "for the disappointment. The honorable William Bubble, who was to make our address today, was called on a law case and sent this telegram saying he'd come some other time."

This was followed by consternation, not unmixed with relief. Bubble was anything but an effervescent speaker and had aired his political ambitions twice before at meetings of the Pelicans. But not to have a speaker—that was something else again. No matter how perfect the fruit cocktail, the chicken croquette, the fresh spring peas direct from the can and the bisque ice cream, a Pelican meeting without a speaker was unthinkable.

"You see," said the President, "every member of the club has spoke to us at least twice and I'm up a stump."

"Every member but Roy," interrupted Johnny Burt (Say It with Flowers).

"Why not make Roy do his stuff?" he asked, talking with his fingers for seven years, but nobody ever saw him get up on his hind legs and peep. Come on, Roy, you've been hating that box long enough. Get up, you talk on something? Talk about music if you can't talk about anything else."

Insistent shouts of Roy! Roy! Roy! and the inevitable "He's a jolly good fellow" got Roy upon his feet.

"Ahem," said the President, "Roy, the club owes you a great debt. If we hadn't you at the box to pep things up lots of times our meetings would have been a frost. You know music is a great thing, a wonderful thing. Some think that music is for the intelligentsia. I don't. I think I would give anything if I could play the cornet now as I used to when I was a boy. Say, men, did any of you ever belong to a little orchestra? We had one in our home and it was more fun than a box of monkeys."

Straight from the Shoulder

"WELL," said Roy, "after seven years this is kind of a first time for me to tell the truth I often wished I had a chance to tell you fellows something about music as I see it. You've told me often enough. One says that music doesn't mean much to him because it doesn't mean much to him. I think I have a little bridge and knitting and other ways women have of taking up the slack of the world. Another says music seems to him just like a jumble of sounds. Another says it is a waste of time and money to study music nowadays, because the best homes in the world is piped right into our ears by radio like water, gas and electricity, and anyone can have a library of the great interpretations of the finest artists by having the modern player piano and the talking machine."

"Well, there never was a time in the world's history when music was brought so close to our homes. The kings and queens of yesterday never began to have such an immense variety of great music in their palaces and courts, notwithstanding the fact that they spent a fortune every year for their music. These marvelous in-

ventions have had an enormous educational advantage and have done more to mark this as an age of music than anything else. In fact, by means of these instruments the whole study of music is made vastly more interesting and profitable. If there was a time in the history of the world when one ought to study music that time is now.

Now, men, I haven't any speech and I am going to talk straight from the shoulder and give you my dog's on why every child should have a chance to study music. But I want you to help me make it so."

"First, I'd like to have all you men here who have children who are taking music lessons at the present time to stand up. That's interesting and profitable."

It ought to be one hundred per cent. Now I'm going to ask Mat Kellerman (Optical Goods and Photographic Supplies) why he is giving his son piano lessons."

Mat responded glly.

"I have an alibi. Like most of you men I have been so busy hunting down the coin I leave my wife to do the housework. She said to me one day that she thought it was about time Mat started and I said, 'Go to it.' To tell the truth, I never put much thought in music lessons for a boy."

"Well, Mat," Roy went on, "you carry the Kodak line and make most of your profits from it. Who is the King of the Kodak business?"

"George Eastman."

"He's some business man, isn't he?"

"I'll tell the world!"

"What do you suppose George Eastman had in the back of his head when he gave twelve million dollars for a music school in Rochester? When a hard-boiled business man plants a fortune like that, he must think that music is something far more important than a mere pretty accomplishment for girls."

"Strike Number One!"

"STRIKE number one!" shouted Walter Malone (Athletic Goods and Sporting Supplies). "Mat's out on first."

"Now, wait a minute, Roy," interjected Mark Butler (The Empire Emporium—the Department Store Transcendent). "Wait a minute. Talking of a hard-boiled business man makes me blink. Are you the fifteen-minute guy? You know the trade calls me sell me any paper raincoats and they know it. I've been buying for nearly thirty years, and before you can sell me this music stuff you'd better to show me how any man in the dry-goods business can raise his profits by playing jazz."

"Fine," exclaimed Roy, who was now more excited than any Pelican had ever seen him. "I'm right with you, Mark. Jazz may entertain the man a little, but it won't get him very far. Jazz is a million miles from what I'm talking about. I'm talking about a real musical training. I from start to finish. What I want to ask you is—who was the liveliest president of Merchants' National Association with 300,000 members ever had?"

Herbert J. Tilly, manager of the big Store of Philadelphia.

"Do you pay profits?"

"I wish I had a slice of them!"

"Fine," you know that Herbert J. Tilly has a degree of Doctor of Music, that he composes music that sells, that he plays the organ every Sunday and that he has directed the Store Choral Society for twenty-five years."

"Strike Two! Mark's out on second," laughed Malone.

"Now wait a minute," continued Butler. "You said that music would make me a child's music lesson?"

"Sit down, you old bachee," snorted the President. "You'd be mighty lucky

if you had a family of children to give lessons to."

"Right you are," laughed Butler. "And I want to hand one to Roy. He sold me all right."

"Where's a Nat Smith?" asked Roy. "He ought to say something about music. He just sent his boy to New York to study with a great teacher. Come on, Doc. Do your stuff."

"Our Musical Forefathers"

NAT SMITH was, according to the shingles on the front porch, Dr. Nathaniel Smith. He rose and said:

"Well, I was sort of brought up on music. The folks came out here from Boston and both father and mother were proud about culture. They judged a family's social standing partly by the make of the piano in the parlor. Dad used to say that good music background was one of the marks on an educated gentleman, and he never got over pointing out to his friends that, at the beginning of our republic, men like Thomas Jefferson, Michael Hillegas, the first United States Treasurer, and Francis Hodgkinson, Judge of the United States District Court, were all excellent musicians, while Washington, Franklin and others took an immense interest in music."

"Of course, we all want our children to have the best in life. I started my son in music so that, no matter what society he found for himself, he would not have to take second place. I'm mighty glad I did it now."

"Fine, Doc," said Roy, smiling, "we'll have a few converts before we get there. I've seen the Chap-Long Steel Products Corporation) tell why he is giving his son piano lessons."

Charley, one of the steel members of the club, was listened to with great respect, possibly because he was working most twice as much as any other man in the city.

"A Tragic Blunder"

"MEN, I'm going to give Roy a chance to-day because I feel that this subject is one of real importance. Fifty years ago, when I was a boy, it would have been impossible to get a group of men together to listen to the reasons why every child should have an opportunity to study music. Then nobody ever thought of music as anything but a kind of toy, something all right for a little girl, but wholly useless as a part of the education for a boy. Now I have a confession to make. I studied the violin and studied hard, but I am ashamed to say that when I found that my boss looked down upon music and considered it as a detraction something likely to take my time from my business, I reluctantly gave it up. This I must not get him very far. Jazz is a million miles from what I'm talking about. I'm talking about a real musical training. I from start to finish. What I want to ask you is—who was the liveliest president of Merchants' National Association with 300,000 members ever had?"

Herbert J. Tilly, manager of the big Store of Philadelphia.

"Do you pay profits?"

"I wish I had a slice of them!"

"Fine," you know that Herbert J. Tilly has a degree of Doctor of Music, that he composes music that sells, that he plays the organ every Sunday and that he has directed the Store Choral Society for twenty-five years."

"Strike Two! Mark's out on second," laughed Malone.

"Now wait a minute," continued Butler. "You said that music would make me a child's music lesson?"

"Sit down, you old bachee," snorted the President. "You'd be mighty lucky

if you had a family of children to give lessons to."

"Right you are," laughed Butler. "And I want to hand one to Roy. He sold me all right."

"Where's a Nat Smith?" asked Roy. "He ought to say something about music. He just sent his boy to New York to study with a great teacher. Come on, Doc. Do your stuff."

"Our Musical Forefathers"

NAT SMITH was, according to the shingles on the front porch, Dr. Nathaniel Smith. He rose and said:

"Well, I was sort of brought up on music. The folks came out here from Boston and both father and mother were proud about culture. They judged a family's social standing partly by the make of the piano in the parlor. Dad used to say that good music background was one of the marks on an educated gentleman, and he never got over pointing out to his friends that, at the beginning of our republic, men like Thomas Jefferson, Michael Hillegas, the first United States Treasurer, and Francis Hodgkinson, Judge of the United States District Court, were all excellent musicians, while Washington, Franklin and others took an immense interest in music."

"Of course, we all want our children to have the best in life. I started my son in music so that, no matter what society he found for himself, he would not have to take second place. I'm mighty glad I did it now."

"Fine, Doc," said Roy, smiling, "we'll have a few converts before we get there. I've seen the Chap-Long Steel Products Corporation) tell why he is giving his son piano lessons."

Charley, one of the steel members of the club, was listened to with great respect, possibly because he was working most twice as much as any other man in the city.

"A Tragic Blunder"

"MEN, I'm going to give Roy a chance to-day because I feel that this subject is one of real importance. Fifty years ago, when I was a boy, it would have been impossible to get a group of men together to listen to the reasons why every child should have an opportunity to study music. Then nobody ever thought of music as anything but a kind of toy, something all right for a little girl, but wholly useless as a part of the education for a boy. Now I have a confession to make. I studied the violin and studied hard, but I am ashamed to say that when I found that my boss looked down upon music and considered it as a detraction something likely to take my time from my business, I reluctantly gave it up. This I must not get him very far. Jazz is a million miles from what I'm talking about. I'm talking about a real musical training. I from start to finish. What I want to ask you is—who was the liveliest president of Merchants' National Association with 300,000 members ever had?"

Herbert J. Tilly, manager of the big Store of Philadelphia.

"Do you pay profits?"

"I wish I had a slice of them!"

"Fine," you know that Herbert J. Tilly has a degree of Doctor of Music, that he composes music that sells, that he plays the organ every Sunday and that he has directed the Store Choral Society for twenty-five years."

"Strike Two! Mark's out on second," laughed Malone.

"Now wait a minute," continued Butler. "You said that music would make me a child's music lesson?"

"Sit down, you old bachee," snorted the President. "You'd be mighty lucky

"Thanks, Charley! That meant a lot more coming from you. Well, I could go the round with all of you men. For instance, Will Van Houten, you have your heart set on Statesmanship the State Senate. Did you know that many of the greatest statesmen in the world have had a practical musical training, including both heads of the U. S. Government, Coolidge, Vice President Davis under Speaker Longworth, to say nothing of Earl Balfour, former Prime Minister of England, Benito Mussolini, Prime Minister of Italy, Premier Poincaré of France, Premier Paderewski of Poland, and many others?"

"World Leaders"

"YOU, Wallace Cummings, you are in the electrical line. Do you know that Valdimir Karepetoff, Steinmetz's successor with the General Electric, is a practical musician and has given many public recitals as a virtuoso on the violin and on the cello? Do you know that Alfred Einstein, the most famous of European scientists, is a virtuoso violinist? Do you know that Ralph Modjeski, the greatest of American bridge builders, can play a Chopin Concerto or a Beethoven Sonata at request and still practices regularly two hours a day? Do you know that four of America's best known authors, Owen Wister,pton Sinclair, Rupert Hughes and John Erskine, are practical musicians? Do you know that Cyrus H. K. Curtis, most famous of American publishers, is a practical musician, and his daughter, Mrs. Edward Bell, has given twelve million dollars for musical education here in this city? My father made me conduct all the small amateur musical organizations I could find hiding in the suburbs of London, from the time I was twelve years old, for he believed that no matter how much technical knowledge a fellow might have, practical experience was the greatest teacher in the world. He insisted that I work out by myself every problem that confronted me, and he certainly thank him for this insistence, for I have learned to depend upon my own resources under all conditions."

"Early Activities"

"MANY TIMES in those adolescent years I had a band, an orchestra and two choral clubs I was rehearsing at the same time. This meant that I conducted music four or five nights of every week. And what material I had to work with! Terrible! As a consequence I learned to play a violin, a viola, a flute, a bassoon and a double-bass, to make sure that I would be able to show the players just what I wanted them to do, without beginning an argument. I had in mind to learn to play all the instruments of an orchestra, but I soon found that many of them were too expensive for me to buy, and so I began to purchase orchestral scores instead. I felt that, if I couldn't learn to play all the instruments, the least I could do was to know what the range and limitations were and how the masters had handled them in their works. It took a great deal of time; but I was in it."

"To-Day's Advantages"

"NO DOUBT the graduates of the musical institutions all over the world are much better prepared for the ahead than I was at their age, but they don't do things for themselves. Everything is done for them. Indeed all this is right and proper; for, the more competent technicians musicians become, the more valuable they are to themselves and to the growth of their art. No chap can learn too much about his work; and I believe that everybody should study to be a general practitioner, before he becomes a specialist, just as medical students acquire their knowledge. No pianist has sufficient technique to understand orchestral writing and has written music himself in commonplace and melodiously feeble though it may be. Certainly no violinist is a musician unless he knows opera and the classics of song and oratorio. As for singers, they should be taught to play quite bad in performance."

"Better Than Golf"

"IN ADDITION to all this, the study of music gives you a means of self-expression. It is one of the most interesting and delightful experiences in life. When you are playing, you think of the music and the music only. It takes one's mind

(Continued on page 909)

"Thanks, Charley! That meant a lot more coming from you. Well, I could go the round with all of you men. For instance, Will Van Houten, you have your heart set on Statesmanship the State Senate. Did you know that many of the greatest statesmen in the world have had a practical musical training, including both heads of the U. S. Government, Coolidge, Vice President Davis under Speaker Longworth, to say nothing of Earl Balfour, former Prime Minister of England, Benito Mussolini, Prime Minister of Italy, Premier Poincaré of France, Premier Paderewski of Poland, and many others?"

"World Leaders"

"YOU, Wallace Cummings, you are in the electrical line. Do you know that Valdimir Karepetoff, Steinmetz's successor with the General Electric, is a practical musician and has given many public recitals as a virtuoso on the violin and on the cello? Do you know that Alfred Einstein, the most famous of European scientists, is a virtuoso violinist? Do you know that Ralph Modjeski, the greatest of American bridge builders, can play a Chopin Concerto or a Beethoven Sonata at request and still practices regularly two hours a day? Do you know that four of America's best known authors, Owen Wister,pton Sinclair, Rupert Hughes and John Erskine, are practical musicians? Do you know that Cyrus H. K. Curtis, most famous of American publishers, is a practical musician, and his daughter, Mrs. Edward Bell, has given twelve million dollars for musical education here in this city? My father made me conduct all the small amateur musical organizations I could find hiding in the suburbs of London, from the time I was twelve years old, for he believed that no matter how much technical knowledge a fellow might have, practical experience was the greatest teacher in the world. He insisted that I work out by myself every problem that confronted me, and he certainly thank him for this insistence, for I have learned to depend upon my own resources under all conditions."

"Early Activities"

"MANY TIMES in those adolescent years I had a band, an orchestra and two choral clubs I was rehearsing at the same time. This meant that I conducted music four or five nights of every week. And what material I had to work with! Terrible! As a consequence I learned to play a violin, a viola, a flute, a bassoon and a double-bass, to make sure that I would be able to show the players just what I wanted them to do, without beginning an argument. I had in mind to learn to play all the instruments of an orchestra, but I soon found that many of them were too expensive for me to buy, and so I began to purchase orchestral scores instead. I felt that, if I couldn't learn to play all the instruments, the least I could do was to know what the range and limitations were and how the masters had handled them in their works. It took a great deal of time; but I was in it."

"To-Day's Advantages"

"NO DOUBT the graduates of the musical institutions all over the world are much better prepared for the ahead than I was at their age, but they don't do things for themselves. Everything is done for them. Indeed all this is right and proper; for, the more competent technicians musicians become, the more valuable they are to themselves and to the growth of their art. No chap can learn too much about his work; and I believe that everybody should study to be a general practitioner, before he becomes a specialist, just as medical students acquire their knowledge. No pianist has sufficient technique to understand orchestral writing and has written music himself in commonplace and melodiously feeble though it may be. Certainly no violinist is a musician unless he knows opera and the classics of song and oratorio. As for singers, they should be taught to play quite bad in performance."

"Better Than Golf"

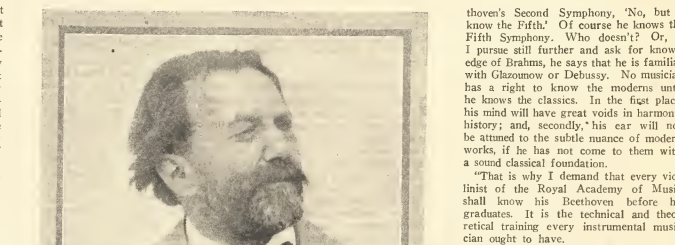
"IN ADDITION to all this, the study of music gives you a means of self-expression. It is one of the most interesting and delightful experiences in life. When you are playing, you think of the music and the music only. It takes one's mind

(Continued on page 909)

Roads to Success in Music

An Interview with the Eminent English Conductor, SIR HENRY J. WOOD

By HORACE JOHNSON



SIR HENRY J. WOOD

Sir Henry J. Wood, the foremost British orchestral conductor, had most recently been presented the insignia of the Legion of Honor, by the French government, in recognition of his untiring energy and zeal for the advancement of the art of music, when occasion for this interview was offered. Everywhere people were applauding the honor paid Sir Henry; and the older music lovers of London were recalling the days when Sir Henry J. Wood came out of the shadows of obscurity to lead the orchestra of Queen's Hall, which is to London what Carnegie Hall is to New York. His comment on the meteoric success which had been his; they remembered the time when he was knighted by the King; and they told of fleeing to the first Promenade Concerts. But it was Sir Henry who spoke of the many years he had spent in training for his achievements in London, and how greatly they had helped him to be able to meet any situation that presented itself.

"I learned to do everything with a band, orchestra or choral choir, except to stand on their heads, when I was still in my very young days. My father made me conduct all the small amateur musical organizations I could find hiding in the suburbs of London, from the time I was twelve years old, for he believed that no matter how much technical knowledge a fellow might have, practical experience was the greatest teacher in the world. He insisted that I work out by myself every problem that confronted me, and he certainly thank him for this insistence, for I have learned to depend upon my own resources under all conditions."

"Early Activities"

"MANY TIMES in those adolescent years I had a band, an orchestra and two choral clubs I was rehearsing at the same time. This meant that I conducted music four or five nights of every week. And what material I had to work with! Terrible! As a consequence I learned to play a violin, a viola, a flute, a bassoon and a double-bass, to make sure that I would be able to show the players just what I wanted them to do, without beginning an argument. I had in mind to learn to play all the instruments of an orchestra, but I soon found that many of them were too expensive for me to buy, and so I began to purchase orchestral scores instead. I felt that, if I couldn't learn to play all the instruments, the least I could do was to know what the range and limitations were and how the masters had handled them in their works. It took a great deal of time; but I was in it."

"To-Day's Advantages"

"NO DOUBT the graduates of the musical institutions all over the world are much better prepared for the ahead than I was at their age, but they don't do things for themselves. Everything is done for them. Indeed all this is right and proper; for, the more competent technicians musicians become, the more valuable they are to themselves and to the growth of their art. No chap can learn too much about his work; and I believe that everybody should study to be a general practitioner, before he becomes a specialist, just as medical students acquire their knowledge. No pianist has sufficient technique to understand orchestral writing and has written music himself in commonplace and melodiously feeble though it may be. Certainly no violinist is a musician unless he knows opera and the classics of song and oratorio. As for singers, they should be taught to play quite bad in performance."

"Better Than Golf"

"IN ADDITION to all this, the study of music gives you a means of self-expression. It is one of the most interesting and delightful experiences in life. When you are playing, you think of the music and the music only. It takes one's mind

(Continued on page 909)

"Roads to Success in Music"

"An Interview with the Eminent English Conductor, SIR HENRY J. WOOD"

By HORACE JOHNSON

Sir Henry J. Wood, the foremost British orchestral conductor, had most recently been presented the insignia of the Legion of Honor, by the French government, in recognition of his untiring energy and zeal for the advancement of the art of music, when occasion for this interview was offered. Everywhere people were applauding the honor paid Sir Henry; and the older music lovers of London were recalling the days when Sir Henry J. Wood came out of the shadows of obscurity to lead the orchestra of Queen's Hall, which is to London what Carnegie Hall is to New York. His comment on the meteoric success which had been his; they remembered the time when he was knighted by the King; and they told of fleeing to the first Promenade Concerts. But it was Sir Henry who spoke of the many years he had spent in training for his achievements in London, and how greatly they had helped him to be able to meet any situation that presented itself.

"I learned to do everything with a band, orchestra or choral choir, except to stand on their heads, when I was still in my very young days. My father made me conduct all the small amateur musical organizations I could find hiding in the suburbs of London, from the time I was twelve years old, for he believed that no matter how much technical knowledge a fellow might have, practical experience was the greatest teacher in the world. He insisted that I work out by myself every problem that confronted me, and he certainly thank him for this insistence, for I have learned to depend upon my own resources under all conditions."

"Early Activities"

"MANY TIMES in those adolescent years I had a band, an orchestra and two choral clubs I was rehearsing at the same time. This meant that I conducted music four or five nights of every week. And what material I had to work with! Terrible! As a consequence I learned to play a violin, a viola, a flute, a bassoon and a double-bass, to make sure that I would be able to show the players just what I wanted them to do, without beginning an argument. I had in mind to learn to play all the instruments of an orchestra, but I soon found that many of them were too expensive for me to buy, and so I began to purchase orchestral scores instead. I felt that, if I couldn't learn to play all the instruments, the least I could do was to know what the range and limitations were and how the masters had handled them in their works. It took a great deal of time; but I was in it."

"To-Day's Advantages"

"NO DOUBT the graduates of the musical institutions all over the world are much better prepared for the ahead than I was at their age, but they don't do things for themselves. Everything is done for them. Indeed all this is right and proper; for, the more competent technicians musicians become, the more valuable they are to themselves and to the growth of their art. No chap can learn too much about his work; and I believe that everybody should study to be a general practitioner, before he becomes a specialist, just as medical students acquire their knowledge. No pianist has sufficient technique to understand orchestral writing and has written music himself in commonplace and melodiously feeble though it may be. Certainly no violinist is a musician unless he knows opera and the classics of song and oratorio. As for singers, they should be taught to play quite bad in performance."

"Better Than Golf"

"IN ADDITION to all this, the study of music gives you a means of self-expression. It is one of the most interesting and delightful experiences in life. When you are playing, you think of the music and the music only. It takes one's mind

(Continued on page 909)

thoven's Second Symphony, 'No, but I know the Fifth!' Of course, he knows the Fifth Symphony. Who doesn't? Or, if I pursue still further and ask for knowledge of Brahms, he says that he is familiar with Brahms's Delusion. No music has a right to know the moderns until he knows the classics. In the first place, his mind will have great voids in harmonic history; and, secondly, his ear will not be attuned to the subtle means of modern works, if he has not come to them with a sound classical foundation.

"That is why I demand that every violinist of the Royal Academy of Music shall know his Beethoven before he graduates. It is the technical and theoretical training every instrumental musician ought to have."

"Beethoven, with the people who graduate into the professional field is that they think they are seasoned to step into the shoes of all the big musicians. These folk are not yet finished; they have no practical experience, and this they must have, under all conditions, before they put on their caps of dignity and wear coats of authority."

"The Conductor's Apprenticeship"

"A MAN who wants to be a conductor should be willing to lead the orchestra of a second-rate light opera company, a brass band at an amusement park, or even a jazz orchestra if it is made up of good players. For no man should hesitate to take any kind of job that will give him practical experience. And he must stay in it until he has solved every problem that it offers; but no longer, if he intends to move onward to bigger possibilities. As soon as a chap can do easily and without effort what he is given to do, he is ready for something different. And he owes it to himself to find that something."

"I tell my classes in conducting that it is best to take as a first job the direction of a vocal choir, a choral club or an operatic company. If a man can conduct for the voice, get the right attack and total balance, he can handle an orchestra very well. I certainly found that my twelve years of conducting opera all over England and Scotland before coming to the Royal Hall was the most valuable experience I ever gained, and that this fully prepared me for any trouble that has or may come."

"For my troubles are far from over. Later I returned from one of the larger cities in the provinces—we call Liverpool, Manchester and Leicester the provinces, you know—where I had a great part to play. I had been invited to conduct a performance of 'Messiah,' and I had the accustomed four professional soloists, a volunteer chorus of townspeople, and an orchestra made up of amateurs and men from the moving picture theaters and dance orchestras. We were to be paid for their services. The soloists and chorus, as usual, knew their parts; but the orchestra couldn't play one phrase of the music. I had to begin with unity; and I spent three hours of the most strenuous labor in getting a barely adequate performance from them. I am disappointed. I believed that as the majority of the orchestra were amateurs, professional musicians they did not need rehearsal, and no attempt had been made to bring them together until my arrival

for the rehearsal. This condition is typical wherever civic organization performances are given and no permanent orchestra exists. And I am doing my best to impress upon these good people who wish to further music in their communities, that they will never secure finished and artistic performances of any musical production unless they have a fine orchestral unit in their town.

Forming the Orchestra

"THIS THEY can do so easily, and without the expense of a permanent civic symphony, by engaging an excellent violinist of some first-rate orchestra to come to their town once a week for two months before the dates of the public performance and rehearse the string section of the orchestra and also engage a good flutist, such as Leon Goossens, to lead the wood-wind and brass instruments. Then, when the guest conductor arrives, the orchestra will be as well trained as the chorus. And there can be unity in the performance given. For, although professional musicians of the theaters and jazz bands may be excellent technicians—many times the amateur instrumentalists are better performers than the professionals—nevertheless, they are groups who are unaccustomed to play together and they need a leader, not a conductor, for their rehearsals.

"It is my aim, here in England, to have an orchestral unit in every town or city that gives a yearly music festival, operatic production or season of oratorio, and to have competent orchestral men engaged to come and lead the sections of the orchestra

once every week. These rehearsals could be arranged to suit the men of the theater and dance orchestras, for Sunday morning or from four to six on a week-day. And the expense would be very slight for each member of the orchestra.

"In this way many of my students of instruments might have the opportunity of learning the methods of procedure of the symphonic orchestras and gain valuable information. It would give me, who wish to conduct, a chance to play instruments under the leadership of competent orchestra players, and would enable composers for orchestral engagements. A violinist who has difficulty securing a desk in an orchestra can shift to a viola, 'cello, or double-bass, without much study of the other strings; and he will be a better player for his violinistic training, for he will have a more pliable bow and better tone. We always have strings in the majority, among the students of the Royal Academy of Music, but just now we have five students who play the oboe and three excellent bassoonists. I should not say that it makes much difference what instrument a musician plays. A man who 'knows his job' can always find a place.

Instruments in Demand

"GOOD BRASS and wood-wind instruments are the most difficult to find; and any competent musician with adequate technical facility on these instruments will have excellent opportunities for orchestral engagements. A violinist who has difficulty securing a desk in an orchestra can shift to a viola, 'cello, or double-bass, without much study of the other strings; and he will be a better player for his violinistic training, for he will have a more pliable bow and better tone. We always have strings in the majority, among the students of the Royal Academy of Music, but just now we have five students who play the oboe and three excellent bassoonists. I should not say that it makes much difference what instrument a musician plays. A man who 'knows his job' can always find a place.

"I suppose," Sir Henry smiled, "you would in America play the saxophone. But then, playing the saxophone in the jazz

manner and trying to imitate the 'cello would be of no help in a symphonic orchestra.

"I had great difficulty with three such saxophones, who came well recommended, too. I had no saxophone in my orchestra, and needed one for a Debussy work we were to play. But not one of these three excellent jazz saxophones could play a straight melodic phrase, with a full, pure sound, as I wished it played; so I was obliged to get my lastsonnet to do the solo—and he didn't have the lip for it.

Continental Conditions

"NOW IF I HAD been in Germany or in France, I should not have had any trouble finding the saxophone I needed; for all the military bands of the continent use saxophones. That is why the lands there have such unity of tonal color. The saxophone bridges the gap between the wood-wind and the brass."

When Sir Henry was asked if a man who conducts a jazz band becomes unfit to be a conductor of a symphony, he was very strong in affirming that any man who has a great deal of orchestral experience with good, bad, indifferent or even jazz orchestras may be a splendid symphonic conductor, provided he has the qualities of leadership and the ability to interpret the scores he reads. Conducting, he believes, is given to some men, as the power of teaching is given to some people and not to others.

Value of Early Training

HE CONTINUED: "It is the duty of all parents to give their children the opportunity to hear and know good music

at an early age, even if the means leading to the classics over the wireless or on reproducing records. I firmly believe that any man or woman who misses a musical education in his formative years, particularly if he or she adopts music as a profession after twenty, is very limited in accomplishment. Certainly Elgar would not be the great man he is if he had not played the fiddle from early youth, under the greatest composers and conductors of the nineteenth century.

"Just as early moral impressions form the characters of children, so youthful impressions of art, literature and music form the taste of the citizen and through these impressions the expression of a nation is displayed. You are very fortunate in America to have awakened interest in the culture value of the arts. Still, you must be sure that your children see, read and hear the classics in greater proportion to the art of the moment, that they may aid in the advancement of appreciation of the truly noble and beautiful things of life.

"My boy who is only fifteen is playing in the wood-wind of the orchestra in Eastbourne; and he is doing jolly well, too. You see I practice what I try to preach. Of course he may decide to turn thirty-five pounds a week as a saxophoneist in a jazz band, to my great dismay, but I think not, for he likes what he is doing, and I am sure that when he reaches maturity he will have years of experience and appreciation ahead of the claps and a sudden decision at eighteen or twenty that music looks like a 'soft job.' I am sure, who said that—music, a 'soft job.' He couldn't have played a tin whistle if that I am sure."

The Carol Its History and Mystery

By KATE HEMMING

THE CAROL (*carole*, of the French, *carola*, of the Italian) is a word that like its kindred term, *ballad*, implies dancing as much as singing. The Carol is, and always has been, a bright song used to express joyous emotions.

In the English of Chaucer, carolling sometimes means dancing and sometimes singing. The Italians used the word to express a medieval "ring dance" accompanied by singing, as also did the *carole* of the French.

The Greeks had, in their Temple Ritual, hymns sung in honor of their Gods and Goddesses, accompanied by dancing, clashing of symbols, and other expressions of joy.

At the Olympic Games, not only was the victor crowned and his name given to the year, but also famous poets sang his praises, which were then set to music, taught to the people, and made familiar in every house and place of amusement.

Ancient Origin

THE HEBREWS have in use an anthem that dates back 2000 years. From earliest times festivals without song were unheard of. Thus, recalling these facts, we can readily understand that the early Christians would naturally write carols for use at their three great Festivals—Christmas carols, recording the Nativity, and Easter carols (known as the "Egg Dance"), which were more in the nature of Spring songs than a record of the resurrection. This Egg Dance is the most ancient of all known ceremonial dances. It was offered to Eosta, the Goddess of Spring, many centuries before the

Nativity. It was introduced to Anglo-Saxons in the ninth century; at which time there was but a vague boundary between the sacred and the secular. At the end of the year, all over the civilized world, popular festivities were held. The Roman Saturnalia were celebrated; the Athenians had their sacred ploughings at this time. The Persians opened the New Year with festivities, and the Druids chose this time to march in great solemnity to gather the mistletoe, from the sacred tree, the oak, inviting all people to assist, saying:

"The New Year is at hand; gather ye Mistletoe." Thus the Christian by choosing December 25th as Christmas grafted it to a holiday time that had significance in the days of Paganism; and this has left a lasting impression upon Christmas Carols and customs. Because this Pagan influence, the old Christmas Carol is not entirely confined to the modern carol idea, but is full of expressions of material joys and good cheer, with many legendary embellishments, such as the "Cherry Tree," "Here We Go Wassailing," "The Boar's Head in Hand I Bring," "Wassail, Wassail, All Around the Town," "Wass, wass, 'heal, 'heal, 'heal," the "Sussex Mummers' Song," "The Holly and the Ivy."

The Yule Log associated with the Christmas season is also a remnant of the barbaric days when our ancestors lived and worshipped in the open.

Druidical Feasts

THE DRUIDS chose the giant oaks, and one can picture them at their festival assembling around huge blazing

logs, with a whole sheep or calf roasting thereon, whilst Priests and people with joined hands danced in a ring singing lustily, till the feast was prepared, when the flaming logs in the cold and snow, each clad in animal skins, with spear or bow and arrow always handy.

The great civilization of the Greeks had passed away, and one hundred and fifty years before the Nativity, and at this time the Oracles were dumb; but, with Christianity, which taught "Love more than Law, a new system of thought, new arts and influences arose from the olden ashes.

The First Christmas Carol

THE first Christmas Carol was "Gloria in Excelsis," sung by the angels; and, in the first century, Clement says: "Brethren, keep diligently the feast days, truly in the first place the Day of Christ's Birth."

In the same century Telesphorus, Bishop of Rome, instituted the custom of celebrating the Nativity with song, and hymns, in song solemnly the Angel's hymn, "Gloria in Excelsis."

The word "Carol" has been adopted by all European nations to express a joyous Christmas song. The Germans have their children and sing around the lighted Christmas Eve; such as *O Tannenbaum, Alle Jahre wieder, and Der Christbaum ist der schönste Baum.*

Luther adds: "At the time Christ's birth was celebrated we went from house to house, and village to village, sing-

ing Christmas Carols in four-part harmony," which proves the custom of carol singing to have been in existence at the time of the Reformation.

The Minnesingers also had their Carols, descriptive of the event and expressing good cheer to all.

Whilst the French and Italians gave us the word Carol, carol singing is peculiarly an English custom, and Britons look upon their carols as mystically carrying the history of its early days even more so than the Folk Songs; for the Folk Song usually is local, each county having its own traditional songs.

There are still some P.M.s. in existence. The oldest one, though only put on paper in the fourteenth century, is in the British Museum. It is written in Norman French, and descriptive of the Nativity.

Carols are of every kind—original, modern, rustic, as necessarily called forth.

Until quite recently summer and winter carols were sung by the Welsh bards. In all European countries, history records very little of early centuries; but the carols and the other folk song express much of the history and mystery of the Nations, and it is this wonderful source of knowledge to us by our ancestors that is the fascination of them, to both old and young.

It is their sincerity that appeals (for the savage was always sincere), and it is because of this sincerity that in spite of the many efforts to stamp them out they still exist. The most drastic efforts toward their extinction were made at the time of

(Continued on Page 948)

DEPARTMENT OF BANDS AND ORCHESTRAS

GIVING INFORMATION OF VALUE TO
ALL INTERESTED IN BAND AND
ORCHESTRA PLAYING OR
ORGANIZATION

Berlioz' Masterly Monograph on Conducting PART II

If the movement be brisk or moderate, it is well scarcely ever to indicate other than the simple beats of these times, according to the procedure adopted for the analogous simple times.

The times of $\frac{3}{4}$ allegretto, and of $\frac{3}{8}$ allegro, therefore, are to be beaten like those of two in a measure: $\frac{3}{4}$, or 2 or $\frac{3}{2}$; the time, $\frac{3}{4}$ allegro, should be beaten like that of three in a measure: $\frac{3}{4}$ moderate, or like that of $\frac{3}{4}$ andantino; and the time, $\frac{3}{8}$ moderate or allegro, like the time, simple four in a measure. But if the movement is adagio, or still more, largo-assai, andante-molto, it should be (according to the form of the melody, or the predominant design) beaten, either all the eighth notes, or a quarter note followed by an eighth note for each beat.

Three down, three to the left, three to the right, and three up, for the time of $\frac{3}{8}$:

Ex. 15
Larghetto grazioso

It is unnecessary, in this time, three in a measure, to mark all the eighth notes; the rhythm of a quarter note followed by an eighth note in each beat suffices.

Then, as in the sub-division of the little supplementary gesture for simple times should be made; only, this sub-division will separate each beat into two unequal portions, since it is requisite to indicate visually the value of the quarter note and that of the eighth note.

If the movement be still slower, there can be no hesitation. The only way to ensure unity of execution is to beat all the eighth notes, whatever the nature of the written measure:

Ex. 16
Andante

Ex. 17
Andante

No doubt, if the wind-instrument parts in the above example be confined to players who are good musicians, there will be no need to change the manner of marking the measure, and the conductor may continue to sub-divide it by six, or to divide it simply by two. The majority of players, however, in seeming to hesitate at the moment when, by employing the synopicated form, the triple rhythm intervenes amidst the simple rhythm, require assurance which can be given by this means.

The uncertainty occasioned them by the sudden appearance of this unexpected rhythm, which the rest of the orchestra contradicts, always leads the performers to cast instinctively a glance towards the conductor, as if seeking his assistance. He should also look at them, turning first towards them, and mark, by very slight gestures, the triple rhythm, as if the time were really three in a measure. In such a way that the violins and other instruments playing in triple rhythm may not observe this change, which would quite put them out. From this compromise, it results that the new rhythm of three-time being marked four times by the conductor, is then executed with steadiness; while the two-time rhythm, already firmly established, continues without difficulty, although not indicated by the conductor.

On the other hand, nothing, in my opinion, can be more blamable or more contrary to musical good sense than the application of this procedure to passages where two rhythms of opposite nature do not co-

exist, and where merely synopations are introduced. The conductor, dividing the measure by the number of accents he finds contained in it, then destroys (for all the auditors who see him) the effect of synopation, and substitutes a flat change of time for a play of rhythm of the most bewitching interest. This is what takes place if the accents are marked, instead of the beats, in the following passage from Beethoven's "Pastoral Symphony."

Ex. 20
Andante

And if the six gestures here indicated be made instead of the four previously maintained, which display and make better felt the synopation:

Ex. 21
Andante

while measures 2 and 3 will be led with amplified movements, as follows:

Ex. 22
Andante

This voluntary submission to a rhythmic form which the author intended to be thwarted is one of the gravest faults in style that a beater of the time can commit.

There is another dilemma, extremely troublesome for a conductor, one which demands all his presence of mind. It is that presented by the super-addition of different measures. It is easy to conduct a measure in two, three, four, five, six, or seven, beneath another measure in triple time, if both be in the same kind of movement. They are then equal in duration, and it is necessary only to divide them in half, marking the two principal beats:

Ex. 23
Allegro

But if, in the middle of a piece slow in movement, there be introduced a new tempo, brisk in movement, and if the composer (either for the sake of facilitating the execution of the quick movement or because it was impossible to write otherwise) has adopted for this new movement the short measure which corresponds with it, there may occur two or even three short measures super-added to a slow measure:

Ex. 24
Andante

Ex. 25
Allegro

Example, not kept time to.

Violins

Violas and Basses

(Continued on page 953)

MUSIC EVERYBODY HEARS

GREAT MASTERPIECES HEARD EVERYWHERE:
ON THE RADIO AND MUSIC REPRODUCING
INSTRUMENTS, IN CONCERTS, RECITALS AND
MOVING PICTURE THEATRES

The Story of Schubert's "Unfinished" Symphony

By VICTOR BIART

LATE OFFICIAL LECTURER FOR THE NEW YORK PHILHARMONIC ORCHESTRA

IT IS DOUBTLESS a safe prophecy that, so long as symphonic music is cultivated, the "Unfinished Symphony" of Schubert, one of the most beautiful of orchestral works and the most popular of those of the great master of song, will retain its place on the repertoire of every symphony orchestra.

The natural inference—to those not aware of the fact that Schubert wrote another symphony, his greatest, that in C major, after this one, the "Eighth" in B minor—is that his early death (he attained the age of a little less than thirty-two years) forestalled its completion. Such, however, was not the case; for he composed the "Unfinished Symphony" in 1822, six years before his death. The reason for his abandoning this work after the completion of only two movements and the draft of a *Scherzo*, only nine measures of which are scored, is unknown; but it may well be assigned to the constant pressure for outlet of ideas and melodies in his marvelously fertile and creative mind. Every student of Schubert's career knows that his works gushed forth as does the water from a spring.

In 1822 Schubert was made an honorary member of a musical society at Graz, Styria, a part of Austria. In a letter of September 20, 1823, Schubert wrote to his friend, Anselm Hüttenbrenner, the society's director, that, in order to express his thanks in tones, he would soon present one of his symphonies to that organization. Pursuant hereto he sent the "Unfinished Symphony" to Hüttenbrenner. Strange to relate, it remained buried among the music and manuscripts of the latter for forty-two years! It came to light through the following incident.

A Symphony Resurrected

IN 1865 Johann Herbeck, conductor of the famous *Gesellschaft der Musikfreunde* (Society of the Friends of Music), of Vienna, visited Hüttenbrenner, then an old man, at Graz, expressing his desire to present some of the works of the three composers, Schubert, Hüttenbrenner and Lachner, to his Viennese audience. Hüttenbrenner immediately produced a pile of his own orchestra works, of which the conductor chose one, adding that he would like to place a new work of Schubert on his program. Hüttenbrenner thereupon brought from a chest a pile of Schubert's manuscripts, one of which, inscribed "Symphonie in H. moll (B minor)" at once arrested the attention of Herbeck. He scanned it and asked the owner's permission to have it copied at his own expense. Hüttenbrenner had then take it.

Thus was unearthed this gem of symphonic music that was destined henceforth to sparkle on so many a concert program. On December 17, 1865, Herbeck conducted it at a concert of the *Gesellschaft der Musikfreunde* at Vienna, and to-day it is one of the permanent fixtures of every symphony orchestra.

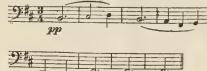
To seek an underlying "program" to this symphony were to carry it on false premises; it is an example of absolute music, pure and simple. For Schubert, a descendant in the field of instrumental music of Mozart and Beethoven, conceived his instrumental compositions in that abstract capacity the intrinsic beauty of which is their sole purpose. This beautiful symphony is romantic in spirit and reflects the serious phase of Schubert, which was

developed by the many trials that acquainted him so thoroughly with the earnestness of life. It sparkles with that spontaneity, originality and wealth of melody that characterize Schubert, the immortal master of song, and it places him in the front rank of symphonists.

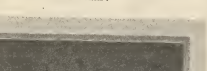
The violoncello and double-basses intone the first theme with an eight-measure phrase consisting of a solemn unisonous melody in the sombre depths of the bass register. The *plumizino*, the quietude of the long notes, the dark color of the key of B-minor, all combine to intensify this sombre mood. This opening phrase, end-

ing on the basis of a semi-cadence on the continuous F-sharp in measures 6-8:

Ex. 1 Violoncello double-basses an octave lower



introduces a light, fluttering figure in sixteenth notes in all violins, moving mostly in thirds and sixths:



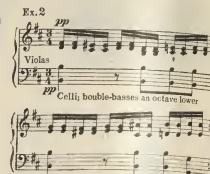
Ex. 3 This melody, somewhat wistful and plaintive, is assigned to the oboe and clarinet. The exquisite coloring of the combination of these two reed instruments is but one of the numerous instances of Schubert's mastery of orchestration. Especially expressive is the effective swell on the F of the fourth written measure, of this example. The resumption of the phrase in measure 22 leads to the climax in which the first theme of sonata in symphony generally culminates. The steady ascent to higher register, the reinforcement of melodic line and harmonic parts by the deployment of the instruments of heavier colors, particularly the 1-2-3, the whole attended with a strong crescendo—all these are evidences of the inner animation manifested in this portion of the symphony.

Instead of the customary close in the key reserved for the second theme—generally that of the dominant in a symphony in a major key, of the relative major in one in a minor key—Schubert here brings his first theme to its close in the main key, in the climactic phrase ending with measure 38. This strong, conclusive close is abruptly cut into by horns and bassoons, falling sharply on "middle" D, the remainder of the orchestra remaining silent:



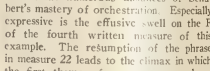
Here Schubert produces an effect of great charm with his transition to the second theme. This D is mediant of the main key, B-minor. Immediately following its inception this note undergoes a diminution, relaxing the vigor of the preceding close, and magically reveals itself in a new light, that of the dominant of the key in which the second theme is to appear—G major, the relative major of the sub-dominant. This charming surprise is one of the practices of the romanticist, and not a few such instances can be found in Schubert's works.

Softly and smoothly the horns and bassoons glide into G major, where oboes and violas in synopated rhythm, emphasized by pizzicato (plucked) double-basses, breathe a light accompaniment to the



Ex. 3 This melody, somewhat wistful and plaintive, is assigned to the oboe and clarinet. The exquisite coloring of the combination of these two reed instruments is but one of the numerous instances of Schubert's mastery of orchestration. Especially expressive is the effective swell on the F of the fourth written measure, of this example. The resumption of the phrase in measure 22 leads to the climax in which the first theme of sonata in symphony generally culminates. The steady ascent to higher register, the reinforcement of melodic line and harmonic parts by the deployment of the instruments of heavier colors, particularly the 1-2-3, the whole attended with a strong crescendo—all these are evidences of the inner animation manifested in this portion of the symphony.

Instead of the customary close in the key reserved for the second theme—generally that of the dominant in a symphony in a major key, of the relative major in one in a minor key—Schubert here brings his first theme to its close in the main key, in the climactic phrase ending with measure 38. This strong, conclusive close is abruptly cut into by horns and bassoons, falling sharply on "middle" D, the remainder of the orchestra remaining silent:



Here Schubert produces an effect of great charm with his transition to the second theme. This D is mediant of the main key, B-minor. Immediately following its inception this note undergoes a diminution, relaxing the vigor of the preceding close, and magically reveals itself in a new light, that of the dominant of the key in which the second theme is to appear—G major, the relative major of the sub-dominant. This charming surprise is one of the practices of the romanticist, and not a few such instances can be found in Schubert's works.

Softly and smoothly the horns and bassoons glide into G major, where oboes and violas in synopated rhythm, emphasized by pizzicato (plucked) double-basses, breathe a light accompaniment to the

Copyright 1916 by Max Eschig, Max Eschig, Editeur, Paris
Other Music Sections in this issue on pages 887, 927, 959
(Continued on Page 945)

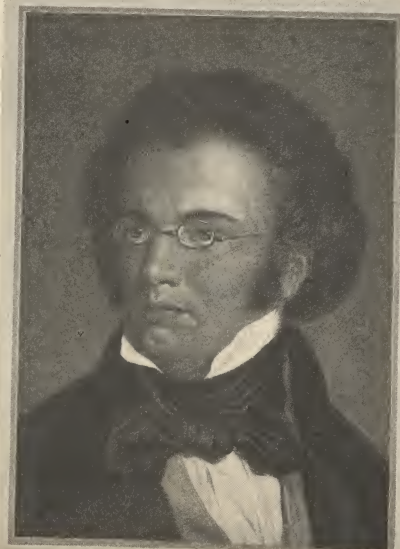
PROMENADE

FÉLIX FOURDRAIN

An irresistible fragment from one of the foremost French modernists, which will be found admirable preparatory material for Debussy and Ravel. Grade 4

Allegro scherzando M.M. ♩ = 108

Copyright 1916 by Max Eschig, Max Eschig, Editeur, Paris
Other Music Sections in this issue on pages 887, 927, 959



FRANZ SCHUBERT

Another one of the *Etude's* recent importations from one of the most played composers of Europe. Grado 4

DAY DREAMS

VALE LENTE

ERIK MEYER-HELMUND

Intro. M. M. $\text{♩} = 54$

Tempo di Valse (as in a dream)

FRAGMENT

from the "UNFINISHED SYMPHONY"

See Mr. Biart's article on the "Unfinished Symphony" on another page of this issue.

Allegro moderato M.M. ♩ = 108

SECONDO

F. SCHUBERT

Musical score for the Second Piano part of Schubert's Unfinished Symphony fragment. The score is written for two staves (treble and bass clef) in D major, 3/4 time. It begins with a piano (p) dynamic and a tempo marking of Allegro moderato M.M. ♩ = 108. The piece features a variety of dynamics including piano (p), pianissimo (pp), fortissimo (ff), and crescendo (cresc.)/decrescendo (decresc.) markings. The score includes a first ending (1) and a final section marked "rit." (ritardando) leading to a pianissimo (pp) conclusion.

FRAGMENT

from the "UNFINISHED SYMPHONY"

F. SCHUBERT

Allegro moderato M.M. ♩ = 108

PRIMO

Musical score for the First Piano part of Schubert's Unfinished Symphony fragment. The score is written for two staves (treble and bass clef) in D major, 3/4 time. It begins with a piano (p) dynamic and a tempo marking of Allegro moderato M.M. ♩ = 108. The piece features a variety of dynamics including piano (p), pianissimo (pp), fortissimo (ff), and crescendo (cresc.)/decrescendo (decresc.) markings. The score includes a first ending (1) and a final section marked "rit." (ritardando) leading to a pianissimo (pp) conclusion.

SONG OF AUTUMN

THE ETUDE

In addition to its delightful charm, this composition has great inherent technical value. Grade 4

FREDERICK A. WILLIAMS

Allegretto M.M. $\text{♩} = 84$

pp legato

mf

a tempo

Moderato

mf

p

THE ETUDE

dolce
slower

poco rit.

Tempo I

pp legato

mf

a tempo

pp a tempo

mf

dim.

rall.

pp

A MODERN INSTANCE

JAMES H. ROGERS

A sort of glorified "jazz" showing how modern idioms may be exemplified in the hands of a master workman. Grade 5

Con moto moderato

p e dolce

leggiere

poco cresc.

più cresc.

molto dim. e cantando

sf

dolce

p

poco cresc. *più cresc.* *dim.*

Poco più animato

mf

rit. *a tempo*

mp dolce

Tempo I

mf *l. h.* *mp* *cantabile* *molto rit.* *p*

poco cresc. *più cresc.* *molto dim. o ben tranquillo* *p* *pp*



CHOOSE YOUR PIANO AS THE ARTISTS DO

Bachaus plays only the

Baldwin

A tone poet of rare genius, a master pianist of astonishing ability, Bachaus has found in the Baldwin the one perfect medium of musical expression. Bachaus plays only the Baldwin. Bachaus says—"the mechanism is so perfect as to respond to any demand and, in fact, your piano ceases

to be a thing of wood and wires, but becomes a sympathetic friend." What better commentary could you wish for the piano of your home? Any Baldwin dealer will show you grands, uprights, players and reproducers. Modern and period designs. Convenient terms if desired.

THE BALDWIN PIANO COMPANY, CINCINNATI, OHIO



is this Your Child?



**These Noted Authorities
Recommend
The Piano to Every Parent**

Helen T. Woolley, Director, Institute of Child Welfare Research, Teachers College, Columbia University, says:

"It is in my judgment a valuable thing for little children to have a piano in the house and to hear it played. It is the most common of musical instruments and a necessary element in modern cultural life. Music and familiarity with at least one musical instrument should be a part of every child's experience from the start."

Mrs. Herman M. Biggs, President, National Federation of Day Nurseries, says:

"It is the duty of every mother to give her child the opportunity to become acquainted with at least one musical instrument. In my opinion the piano is the most desirable of all, embodying as it does all the elements of music, harmony, melody and rhythm."

I

S this far-reaching opportunity open to YOUR child Through the years when the young mind is acquiring those ideals on which character depends, piano study lifts the child out of the commonplace into the brighter realms of happy, normal development.

NOW is the time to set your child's life to music. The piano, the basic musical instrument, places the feet of your child on the road to loftier stations in life—even to leadership.

Poise, Magnetism, Charm, Culture—these qualities go hand in hand with the ability to play the piano. Think what the future holds for the boy or girl who can summon forth the magic that lies beneath the piano's keyboard!

Is There a Piano in Your Home?

For a hundred years the American family has rallied around the piano. It is the heart-instrument of the home. In great mansions, in small homes, wherever there are children, the country over, the piano is a vital force in broadening culture and strengthening the ties of home life.

In the years to come, will your child be one of the countless unaccomplished or one of the envied few? Is there any

parental obligation that transcends this?

New Methods of Piano Study

Perhaps you have already heard of the newer, quicker and pleasanter methods of piano study. Let us send you a booklet that tells you what you want to know about this method of learning to play the piano.

NATIONAL PIANO MANUFACTURERS' ASSOCIATION

247 Park Avenue New York, N. Y.

The PIANO

THE BASIC MUSICAL INSTRUMENT

When you write to our advertisers always mention THE ETUDE. It identifies you as one in touch with the higher ideals of art and life.

SELL ME A DREAM

MABEL LUNDE

LOUIS VICTOR SAAR, Op. 112, No. 5

Moderato

1 Ab, mak - er of dreams, could you
2 Could you send him back in his

weave me a dream of a home - coming sol - dier's boy With the old sweet smile on his nut - brown face, and his
bat - ter'd old plane, with a whir and a whiz thro' the air, To a dear lit - tle cot - tage in a wee west - ern town, and—

mp espress.
eyes tell - ing tales in their joy?
have me wait - ing there?
3 Could you blot out the long, the lone - ly

cresc. years that have gone, since he fell and the best of me died!

cresc. *ff* *piu lento quasi recit.* *p* *spoken* "What is it you're saying, O maker of dreams?" Ah, no— *espressivo* I cannot, *allarg.* I have tried!

p *dim.* *pp*

Copyright 1926 by Theodore Presser Co.
Other Music Sections in this issue on pages 887, 915, 959

British Copyright secured

JOSIAH G. HOLLAND

THERE'S A SONG IN THE AIR
CHRISTMAS SONG

Allegretto trionfante M.M. ♩ = 88

PAUL AMBROSE

mf There's a song in the air! There's a star in the sky! There's a moth - er's deep prayer, And a

prall

tenera ha - by's low cry! *a tempo* And the star rains its fire While the beau - ti - ful sing, For the

ad lib man - ger of Beth - le - hem cra - dles a king!

rall. There's a tu - mult of joy O'er the won - der - ful

rall. birth, For the vir - gin's sweet boy Is the Lord of the earth While the star rains its fire. The

p beau - ti - ful sing For the man - ger of Beth - le - hem cra - dles a king, In the

Copyright 1927 by Theodore Presser Co.

British Copyright secured

THE ETUDE

THE ETUDE

light of the star Lie the a - ges im - pearled And that song from a - far Has swept o - ver the

agitato world. Ev - ry hearth is a - flame, And the beau - ti - ful sing in the homes of the na - tions that

rall. Je - sus is King.

a tempo We re - joice in the light, And we ech - o the song That comes down thro' the night From the

a tempo heav'n - ly throng A - ve! we shout to the love - ly e - van - gel they bring. And greet in His

rall. cra - die our Sav - iour and King! And greet our Sav - iour, our Sav - iour and King.

cresc. *rall.*

BARON GOLD
Moderato

THE JOY OF YOU

THE ETUDE
RICHARD KOUNTZ

gar - den With per - fume lad - en air, A bird over head was sing - ing, And you were there! Your voice, your touch, your smile, My breast with fer - vor filled, Your heart spoke un - to mine. With rap - ture thrilled! There have the joy of you den

Deep in my heart, I have known a won - der That ne'er will de - part;

Kept through long years of wait - ing, And that dream was you!

Copyright 1927 by Theodore Presser Co.

British Copyright secured

THE ETUDE

CHANSON TRISTE

DECEMBER 1927

Page 931

Originally for Double-Bass, but transcribed by the Composer for Violin.

FABIEN SEVITZKY, Op. 1

Andante sostenuto

Violin Solo

mf (Double notes, 20 time)

rit

più mosso

poco accel. *più mosso*

Copyright 1927 by Theodore Presser Co.

British Copyright secured

KING OF THE ROAD

A stirring march in the orchestral manner.
Also published as a solo.

Vivace M.M. ♩ = 120

SECONDO

C.S. MORRISON, Op. 208

The musical score for the SECONDO part of 'King of the Road' is written for piano. It begins with a key signature of one sharp (F#) and a 2/4 time signature. The tempo is marked 'Vivace M.M. ♩ = 120'. The score is divided into two main sections: a first section and a second section marked 'D.C. Trio'. The first section includes dynamics such as *mf*, *ff*, *f*, *p*, and *ff*. The second section includes dynamics such as *ff*, *p*, *ff*, and *p*. The score concludes with a 'D.C. Trio' marking.

KING OF THE ROAD

PRIMO

C. S. MORRISON, Op. 208

Vivace M.M. ♩ = 120

The musical score for the PRIMO part of 'King of the Road' is written for piano. It begins with a key signature of one sharp (F#) and a 2/4 time signature. The tempo is marked 'Vivace M.M. ♩ = 120'. The score is divided into two main sections: a first section and a second section marked 'D.C. Trio'. The first section includes dynamics such as *f*, *mf*, *ff*, *f*, *ff*, and *p*. The second section includes dynamics such as *ff*, *p*, *ff*, and *p*. The score concludes with a 'D.C. Trio' marking.

CHICAGO MUSICAL COLLEGE

62nd Year

HERBERT WITHERSPOON, President

WINTER TERM NOW OPEN

More than 125 teachers of world-wide reputation. Private lessons only or courses leading to Teachers' Certificates, Graduation Diplomas and Degrees in Piano, Voice, Violin, Cello, Church Organ, Movie Organ, Theory, Public School Music, Dramatic Art and Expression, Toe, Ballet, Interpretative and Classical Dancing, School of Opera, all Orchestral Instruments, Chautauqua, Lyceum, Concert and Languages.

85 FREE FELLOWSHIPS

(Two Private Lessons Weekly) awarded to students after an open competitive examination, found to possess the greatest gift for playing or singing.

PROFESSIONAL DEBUTS, ENGAGEMENTS AND SITUATIONS

Public debuts are given artist students in Central Theatre, Chicago, when they are ready to commence their public careers. A special bureau established in the College assists artist students in obtaining professional engagements. Graduates who have qualified as teachers will be assisted in securing situations without charge to teacher or employer.

STUDENT DORMITORIES

Artistic and comfortable dormitory accommodations for men and women in college building. Piano furnished with each room. - Prices reasonable.

COMPLETE FALL-WINTER CATALOG ON REQUEST

Address **CARL D. KINSEY, Manager**

60 E. Van Buren St.

Chicago

A Conservatory Pledged to the Highest Artistic Standards

When you write to our advertisers always mention THE ETUDE. It identifies you as one in touch with the higher ideals of art and life.

AMERICAN CONSERVATORY OF MUSIC

JOHN J. HATTSTAEDT, President

Chicago's Foremost School of Music

Offers modern courses in Piano, Voice, Violin, Organ, Public School Music, Harmony, Composition, Orchestral Instruments, Dramatic Art, Expression, Modern Languages, Dancing, etc. Eminent Faculty of 125.

Superior School of Normal Training Supplies Teachers for Colleges

School of Opera, School of Theatre Organ Playing, School of Acting, Department of Piano Classes in Public Schools, Children's Department, etc.

Teachers' Certificates, Diplomas, Degrees conferred by authority of State of Illinois. Unsurpassed free advantages, desirable Dormitory accommodations. Students may enter at any time.

Catalog Mailed Free

JOHN R. HATTSTAEDT, Secretary

AMERICAN CONSERVATORY OF MUSIC

571 Kimball Hall, Chicago, Illinois

COSMOPOLITAN SCHOOL MUSIC & DRAMATIC ART

DR. CARVER WILLIAMS—President

Equivalent faculty of 60 Artists. Normal training for Teachers. Studies: Orchestra, Concerts, Lectures, Phonology, Scores and Teachers' Certificates.

Departments—Piano, Voice, Violin, Musical Theory, Composition, Violoncello, Orchestral Instruments, Public School Music, Dramatic Art, etc.

Many Free Advantages and Scholarships

Piano and Violin Prizes

For particular address—Edwin L. Stephens, Mgr.

COSMOPOLITAN SCHOOL OF MUSIC

Box E, 16th Floor Kimball Hall Bldg., Chicago

Many Free Advantages and Scholarships

Piano and Violin Prizes

For particular address—Edwin L. Stephens, Mgr.

COSMOPOLITAN SCHOOL OF MUSIC

Box E, 16th Floor Kimball Hall Bldg., Chicago

Many Free Advantages and Scholarships

Piano and Violin Prizes

For particular address—Edwin L. Stephens, Mgr.

COSMOPOLITAN SCHOOL OF MUSIC

Box E, 16th Floor Kimball Hall Bldg., Chicago

Many Free Advantages and Scholarships

Piano and Violin Prizes

For particular address—Edwin L. Stephens, Mgr.

COSMOPOLITAN SCHOOL OF MUSIC

Box E, 16th Floor Kimball Hall Bldg., Chicago

Many Free Advantages and Scholarships

Piano and Violin Prizes

For particular address—Edwin L. Stephens, Mgr.

COSMOPOLITAN SCHOOL OF MUSIC

Box E, 16th Floor Kimball Hall Bldg., Chicago

Many Free Advantages and Scholarships

Piano and Violin Prizes

For particular address—Edwin L. Stephens, Mgr.

COSMOPOLITAN SCHOOL OF MUSIC

Box E, 16th Floor Kimball Hall Bldg., Chicago

Many Free Advantages and Scholarships

Piano and Violin Prizes

For particular address—Edwin L. Stephens, Mgr.

COSMOPOLITAN SCHOOL OF MUSIC

Box E, 16th Floor Kimball Hall Bldg., Chicago

Many Free Advantages and Scholarships

Piano and Violin Prizes

For particular address—Edwin L. Stephens, Mgr.

COSMOPOLITAN SCHOOL OF MUSIC

Box E, 16th Floor Kimball Hall Bldg., Chicago

Many Free Advantages and Scholarships

Piano and Violin Prizes

For particular address—Edwin L. Stephens, Mgr.

COSMOPOLITAN SCHOOL OF MUSIC

Box E, 16th Floor Kimball Hall Bldg., Chicago

Many Free Advantages and Scholarships

Piano and Violin Prizes

For particular address—Edwin L. Stephens, Mgr.

COSMOPOLITAN SCHOOL OF MUSIC

Box E, 16th Floor Kimball Hall Bldg., Chicago

Many Free Advantages and Scholarships

Piano and Violin Prizes

For particular address—Edwin L. Stephens, Mgr.

COSMOPOLITAN SCHOOL OF MUSIC

Box E, 16th Floor Kimball Hall Bldg., Chicago

Many Free Advantages and Scholarships

Piano and Violin Prizes

For particular address—Edwin L. Stephens, Mgr.

COSMOPOLITAN SCHOOL OF MUSIC

Box E, 16th Floor Kimball Hall Bldg., Chicago

Many Free Advantages and Scholarships

Piano and Violin Prizes

For particular address—Edwin L. Stephens, Mgr.

COSMOPOLITAN SCHOOL OF MUSIC

Box E, 16th Floor Kimball Hall Bldg., Chicago

Many Free Advantages and Scholarships

Piano and Violin Prizes

For particular address—Edwin L. Stephens, Mgr.

COSMOPOLITAN SCHOOL OF MUSIC

Box E, 16th Floor Kimball Hall Bldg., Chicago

Many Free Advantages and Scholarships

Piano and Violin Prizes

For particular address—Edwin L. Stephens, Mgr.

COSMOPOLITAN SCHOOL OF MUSIC

Box E, 16th Floor Kimball Hall Bldg., Chicago

Many Free Advantages and Scholarships

Piano and Violin Prizes

For particular address—Edwin L. Stephens, Mgr.

COSMOPOLITAN SCHOOL OF MUSIC

Box E, 16th Floor Kimball Hall Bldg., Chicago

Many Free Advantages and Scholarships

Piano and Violin Prizes

For particular address—Edwin L. Stephens, Mgr.

COSMOPOLITAN SCHOOL OF MUSIC

Box E, 16th Floor Kimball Hall Bldg., Chicago

Many Free Advantages and Scholarships

Piano and Violin Prizes

For particular address—Edwin L. Stephens, Mgr.

COSMOPOLITAN SCHOOL OF MUSIC

Box E, 16th Floor Kimball Hall Bldg., Chicago

Many Free Advantages and Scholarships

Piano and Violin Prizes

For particular address—Edwin L. Stephens, Mgr.

COSMOPOLITAN SCHOOL OF MUSIC

Box E, 16th Floor Kimball Hall Bldg., Chicago

Many Free Advantages and Scholarships

Piano and Violin Prizes

For particular address—Edwin L. Stephens, Mgr.

COSMOPOLITAN SCHOOL OF MUSIC

Box E, 16th Floor Kimball Hall Bldg., Chicago

Many Free Advantages and Scholarships

Piano and Violin Prizes

For particular address—Edwin L. Stephens, Mgr.

COSMOPOLITAN SCHOOL OF MUSIC

Box E, 16th Floor Kimball Hall Bldg., Chicago

Many Free Advantages and Scholarships

Piano and Violin Prizes

For particular address—Edwin L. Stephens, Mgr.

COSMOPOLITAN SCHOOL OF MUSIC

Box E, 16th Floor Kimball Hall Bldg., Chicago

Many Free Advantages and Scholarships

Piano and Violin Prizes

For particular address—Edwin L. Stephens, Mgr.

COSMOPOLITAN SCHOOL OF MUSIC

Box E, 16th Floor Kimball Hall Bldg., Chicago

Many Free Advantages and Scholarships

Piano and Violin Prizes

For particular address—Edwin L. Stephens, Mgr.

COSMOPOLITAN SCHOOL OF MUSIC

Box E, 16th Floor Kimball Hall Bldg., Chicago

Many Free Advantages and Scholarships

Piano and Violin Prizes

For particular address—Edwin L. Stephens, Mgr.

COSMOPOLITAN SCHOOL OF MUSIC

Box E, 16th Floor Kimball Hall Bldg., Chicago

Many Free Advantages and Scholarships

Piano and Violin Prizes

For particular address—Edwin L. Stephens, Mgr.

COSMOPOLITAN SCHOOL OF MUSIC

Box E, 16th Floor Kimball Hall Bldg., Chicago

Many Free Advantages and Scholarships

Piano and Violin Prizes

For particular address—Edwin L. Stephens, Mgr.

COSMOPOLITAN SCHOOL OF MUSIC

Box E, 16th Floor Kimball Hall Bldg., Chicago

Many Free Advantages and Scholarships

Piano and Violin Prizes

For particular address—Edwin L. Stephens, Mgr.

COSMOPOLITAN SCHOOL OF MUSIC

Box E, 16th Floor Kimball Hall Bldg., Chicago

Many Free Advantages and Scholarships

Piano and Violin Prizes

For particular address—Edwin L. Stephens, Mgr.

COSMOPOLITAN SCHOOL OF MUSIC

Box E, 16th Floor Kimball Hall Bldg., Chicago

Many Free Advantages and Scholarships

Piano and Violin Prizes

For particular address—Edwin L. Stephens, Mgr.

COSMOPOLITAN SCHOOL OF MUSIC

Box E, 16th Floor Kimball Hall Bldg., Chicago

Many Free Advantages and Scholarships

Piano and Violin Prizes

For particular address—Edwin L. Stephens, Mgr.

COSMOPOLITAN SCHOOL OF MUSIC

Box E, 16th Floor Kimball Hall Bldg., Chicago

Many Free Advantages and Scholarships

Piano and Violin Prizes

For particular address—Edwin L. Stephens, Mgr.

COSMOPOLITAN SCHOOL OF MUSIC

Box E, 16th Floor Kimball Hall Bldg., Chicago

Many Free Advantages and Scholarships

Piano and Violin Prizes

For particular address—Edwin L. Stephens, Mgr.

COSMOPOLITAN SCHOOL OF MUSIC

Box E, 16th Floor Kimball Hall Bldg., Chicago

Many Free Advantages and Scholarships

Piano and Violin Prizes

For particular address—Edwin L. Stephens, Mgr.

COSMOPOLITAN SCHOOL OF MUSIC

Box E, 16th Floor Kimball Hall Bldg., Chicago

Many Free Advantages and Scholarships

Piano and Violin Prizes

For particular address—Edwin L. Stephens, Mgr.

COSMOPOLITAN SCHOOL OF MUSIC

Box E, 16th Floor Kimball Hall Bldg., Chicago

Many Free Advantages and Scholarships

Piano and Violin Prizes

For particular address—Edwin L. Stephens, Mgr.

COSMOPOLITAN SCHOOL OF MUSIC

Box E, 16th Floor Kimball Hall Bldg., Chicago

Many Free Advantages and Scholarships

Piano and Violin Prizes

For particular address—Edwin L. Stephens, Mgr.

COSMOPOLITAN SCHOOL OF MUSIC

Box E, 16th Floor Kimball Hall Bldg., Chicago

Many Free Advantages and Scholarships

Piano and Violin Prizes

For particular address—Edwin L. Stephens, Mgr.

COSMOPOLITAN SCHOOL OF MUSIC

Box E, 16th Floor Kimball Hall Bldg., Chicago

Many Free Advantages and Scholarships

Piano and Violin Prizes

For particular address—Edwin L. Stephens, Mgr.

COSMOPOLITAN SCHOOL OF MUSIC

Box E, 16th Floor Kimball Hall Bldg., Chicago

Many Free Advantages and Scholarships

Piano and Violin Prizes

For particular address—Edwin L. Stephens, Mgr.

COSMOPOLITAN SCHOOL OF MUSIC

Box E, 16th Floor Kimball Hall Bldg., Chicago

Many Free Advantages and Scholarships

Piano and Violin Prizes

For particular address—Edwin L. Stephens, Mgr.

COSMOPOLITAN SCHOOL OF MUSIC

Box E, 16th Floor Kimball Hall Bldg., Chicago

Many Free Advantages and Scholarships

Piano and Violin Prizes

For particular address—Edwin L. Stephens, Mgr.

COSMOPOLITAN SCHOOL OF MUSIC

Box E, 16th Floor Kimball Hall Bldg., Chicago

Many Free Advantages and Scholarships

Piano and Violin Prizes

For particular address—Edwin L. Stephens, Mgr.

COSMOPOLITAN SCHOOL OF MUSIC

Box E, 16th Floor Kimball Hall Bldg., Chicago

Many Free Advantages and Scholarships

Piano and Violin Prizes

For particular address—Edwin L. Stephens, Mgr.

Sherwood Music School

Founded 1905
by
Wm. H. Sherwood

Consists of
Four Separate and
Distinct Schools

- 1 The School for Training and Placing Teachers of music and the allied arts.
- 2 The School for Training and Launching Concert Artists.
- 3 The School for Training and Placing Public School Music Teachers.
- 4 The School for Training and Placing Theatre and Church Organists.

NOTE

Students may register at any time. Mention the School of Training in which you are interested and address your inquiry for Catalog and detailed information to

Sherwood Music School
Fine Arts Building
410 S. Michigan Avenue
Chicago, Ill.

Lawrence Conservatory of Music

Appleton, Wisconsin

A Department of Lawrence College

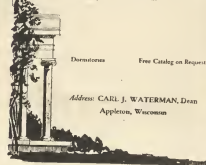
Piano, Voice, Violin, Cello, Organ.

Pand Instruments, Public School Music,

Public School Art, Dramatic Art.

Orchestral and Choral Training.

Music Festival, Artist Recitals.



Address: CARL J. WATERMAN, Dean
Appleton, Wisconsin

The Etude Radio Hours

Monthly during the winter season
on Tuesday and Thursday

FOR DECEMBER

EASTERN RADIO HOUR

WIP and WGBS
(Ginsel Brothers) Philadelphia and New York
at 8:15 Eastern Standard Time

Tuesday, December Thirteenth

CHICAGO RADIO HOUR

WLS
Sears-Roebuck Foundation
Under direction of D. A. Clippinger
at 7 o'clock, Central Standard Time

Tuesday, December Twentieth

If there are any numbers on either of these programs which especially please you, kindly mail us a postal card to this effect.

Schubert's "Unfinished" Symphony

(Continued from Page 945)

Ex. 14 Clarinet
Strings



In this ethereal atmosphere the second period of the theme, in its ravishingly tender beauty, is softly sung by the clarinet, to expire in a double pianissimo. Hereupon the melody of the first period (Ex. 13) is assumed in the radiance of the major key in a similar dynamic process in measure 95.

In measure 96 this expiration is followed by a crashing outbreak of the full orchestra, the melody of the first period of the second theme (Ex. 13) now appearing like a massive cantus firmus in trombones, bassoons, violas and bass strings, to an incisive counter melody in violin.

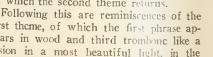
The dramatic activity of this portion of the theme is heightened by the vigorous contrapuntal thirty-second note passage in second violin.

In measure 113 the first four measures of the theme appear in the bass, brightened by the major mode and slightly elevated above which the first violin sings a happy melody. This beautiful passage is followed by the wonderfully tender transition (measures 130 to 141) to the second theme, which now returns in recapitulation.

In its second part the first theme modulates to A-major, in the minor mode of which the second theme returns.

Following this are reminiscences of the first theme, of which the first phrase appears in wood and third trombone like a vision in a most beautiful light, in the soft color of A-flat major becoming at measure 286:

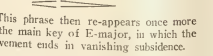
Ex. 15
Violins
Cello



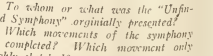
Ex. 16
Violins
Cello



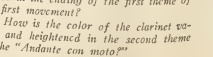
Ex. 17
Violins
Cello



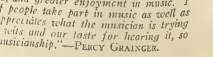
Ex. 18
Violins
Cello



Ex. 19
Violins
Cello



Ex. 20
Violins
Cello



OXFORD MUSIC

Just Published

THE OXFORD PIANO COURSE

For Class and Individual Instruction

by

ERNEST SCHISSLING

Distinguished piano virtuoso, composer, and conductor. Director of the Children's Concerts—New York Philharmonic Orchestra, London Symphony Orchestra, and Philadelphia Symphony Orchestra.

CHARLES J. HAAKE

Instructor in Piano Pedagogy, American Conservatory of Music, Chicago. Formerly Professor of Piano, Northwestern University.

GAIL MARTIN HAAKE

Instructor in Class Piano Normal Methods, American Conservatory of Music, Chicago. Formerly Professor of Piano Normal Methods and Director of the Preparatory Department, Northwestern University.

OSBOURNE MC CONATHY

Formerly Professor of Music Education and Director of the Department of Public School Music, Northwestern University.

First Book—Price, 75 cents

The Oxford Piano Course is the result of many years of private teaching and of ten years' experience in American Public Schools. The course has been in use for several years in a number of cities. The following are some of the chief claims of the course:

1. The presentation of material that is organized for each group and individual instruction.
2. The development of a plan of pedagogy for offering efficient instruction.
3. The presentation of differentiation where this should be to meet varying individual needs.
4. The careful and thorough development of the four essentials of good piano playing: interpretation, touch and technique.

Complete Catalogues will be sent on request.

OXFORD UNIVERSITY PRESS

American Branch

35 West 32nd St. NEW YORK

PIANO TUNERS and TECHNICIANS

are in demand. The trade needs tuners, regulators and repair men. Practical Shop School.

See Catalogue.

Y. M. C. A. Piano Technicians School

1421 Arch Street Philadelphia, Pa.

PIANISTS

VOCALISTS

VOLUNTEERS

ORGA NISTS

CHORISTS

See Catalogue for Four Branch

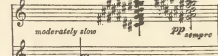
THEODORE PRESSER CO., PHILA., PA.

Dissonances and Unissonances

(Continued from Page 902)

A mere recent writer, in the effort, evidently, to outdo his innovating colleagues, has compiled certain tone combinations, for the performance of which a new pianoforte technique is requisite. He accordingly suggests that the page full of chords, of which Ex. 9 at a and b are samples, be "played by using a strip of board 14 1/4 inches long and heavy enough to press down the keys without striking."

Ex. 9
A
moderately slow



Ex. 10
B
moderately slow



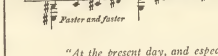
Ex. 11
C
moderately slow



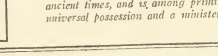
Ex. 12
D
moderately slow



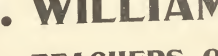
Ex. 13
E
moderately slow



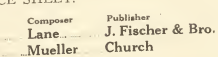
Ex. 14
F
moderately slow



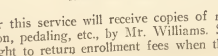
Ex. 15
G
moderately slow



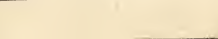
Ex. 16
H
moderately slow



Ex. 17
I
moderately slow



Ex. 18
J
moderately slow



At this point the board used in Ex. 9 is inadequate, and we are told to use "the palm of the hand or the clenched fist." While the pedal is held down for some seven similar measures.

In contemplating these latter phenomena the thoughts of Rimsky-Korsakoff are freshly brought to mind, namely, that the "painted discords" . . . depress the ear and deaden the musical senses.⁸

The loss of ability to appreciate the finer harmonic qualities in music, such as we have in Ex. 3, is not the only danger that is incurred by those who become inured to these tone complications. Work, such as is shown in Ex. 4, where the interest is centered upon the graceful transition from one tonality to another, becomes wholly lost; for where keys themselves are no longer preserved, the mind can obviously take no cognizance of anything like a modulation, for modulations, in the sense of the term with which we are familiar, are non-existent inasmuch as the groups move about with no system whatever.

What, then, shall we term these tone groups? Consonances they are not: neither are they dissonances in the true sense of the word.

I should suggest the following definitions:

Dissonances are non-concordant tone combinations with a meaning.

Un-dissonances are non-concordant tone combinations coming from no appreciable whence, and proceeding to no conceivable whither.

As a few years ago a prominent pianist came to me with an original composition to ask what it really sounded like. He said his ears were filled with "modernity" that he could not feel competent to judge.

"At the present day, and especially in this country, musical instruction is taking thought for those whose share in music consists in reception rather than production. It has discovered that even in hearing there are faculties to be trained, and that a large, intelligent public is one of the conditions of real artistic progress. Music proclaims itself anew to be what it was in ancient times, and is among primitive peoples all over the earth today—a universal possession and a minister to a common need."

—EDWARD DICKINSON

Quickly Learn to Play Hawaiian Guitar

Play Like This Native

Bring the romantic, enchanting, entrancing and melodious strains of the great instruments of the Hawaiian Islands to your home. This course, complete and successful. This is the only course that has been successful in teaching you to play like a native Hawaiian.

Our staff of Hawaiian instructors have been selected from the best of the Hawaiian Islands. They are all native Hawaiians, and they have been successful in teaching you to play like a native Hawaiian.

Our staff of Hawaiian instructors have been selected from the best of the Hawaiian Islands. They are all native Hawaiians, and they have been successful in teaching you to play like a native Hawaiian.

Our staff of Hawaiian instructors have been selected from the best of the Hawaiian Islands. They are all native Hawaiians, and they have been successful in teaching you to play like a native Hawaiian.

Our staff of Hawaiian instructors have been selected from the best of the Hawaiian Islands. They are all native Hawaiians, and they have been successful in teaching you to play like a native Hawaiian.

Our staff of Hawaiian instructors have been selected from the best of the Hawaiian Islands. They are all native Hawaiians, and they have been successful in teaching you to play like a native Hawaiian.

Our staff of Hawaiian instructors have been selected from the best of the Hawaiian Islands. They are all native Hawaiians, and they have been successful in teaching you to play like a native Hawaiian.

Our staff of Hawaiian instructors have been selected from the best of the Hawaiian Islands. They are all native Hawaiians, and they have been successful in teaching you to play like a native Hawaiian.

Our staff of Hawaiian instructors have been selected from the best of the Hawaiian Islands. They are all native Hawaiians, and they have been successful in teaching you to play like a native Hawaiian.

Our staff of Hawaiian instructors have been selected from the best of the Hawaiian Islands. They are all native Hawaiians, and they have been successful in teaching you to play like a native Hawaiian.

Our staff of Hawaiian instructors have been selected from the best of the Hawaiian Islands. They are all native Hawaiians, and they have been successful in teaching you to play like a native Hawaiian.

Our staff of Hawaiian instructors have been selected from the best of the Hawaiian Islands. They are all native Hawaiians, and they have been successful in teaching you to play like a native Hawaiian.

Our staff of Hawaiian instructors have been selected from the best of the Hawaiian Islands. They are all native Hawaiians, and they have been successful in teaching you to play like a native Hawaiian.

Our staff of Hawaiian instructors have been selected from the best of the Hawaiian Islands. They are all native Hawaiians, and they have been successful in teaching you to play like a native Hawaiian.

Our staff of Hawaiian instructors have been selected from the best of the Hawaiian Islands. They are all native Hawaiians, and they have been successful in teaching you to play like a native Hawaiian.

Our staff of Hawaiian instructors have been selected from the best of the Hawaiian Islands. They are all native Hawaiians, and they have been successful in teaching you to play like a native Hawaiian.

Our staff of Hawaiian instructors have been selected from the best of the Hawaiian Islands. They are all native Hawaiians, and they have been successful in teaching you to play like a native Hawaiian.

Our staff of Hawaiian instructors have been selected from the best of the Hawaiian Islands. They are all native Hawaiians, and they have been successful in teaching you to play like a native Hawaiian.

Our staff of Hawaiian instructors have been selected from the best of the Hawaiian Islands. They are all native Hawaiians, and they have been successful in teaching you to play like a native Hawaiian.

Our staff of Hawaiian instructors have been selected from the best of the Hawaiian Islands. They are all native Hawaiians, and they have been successful in teaching you to play like a native Hawaiian.

Our staff of Hawaiian instructors have been selected from the best of the Hawaiian Islands. They are all native Hawaiians, and they have been successful in teaching you to play like a native Hawaiian.

Our staff of Hawaiian instructors have been selected from the best of the Hawaiian Islands. They are all native Hawaiians, and they have been successful in teaching you to play like a native Hawaiian.

Our staff of Hawaiian instructors have been selected from the best of the Hawaiian Islands. They are all native Hawaiians, and they have been successful in teaching you to play like a native Hawaiian.

Our staff of Hawaiian instructors have been selected from the best of the Hawaiian Islands. They are all native Hawaiians, and they have been successful in teaching you to play like a native Hawaiian.

Our staff of Hawaiian instructors have been selected from the best of the Hawaiian Islands. They are all native Hawaiians, and they have been successful in teaching you to play like a native Hawaiian.

Our staff of Hawaiian instructors have been selected from the best of the Hawaiian Islands. They are all native Hawaiians, and they have been successful in teaching you to play like a native Hawaiian.

Our staff of Hawaiian instructors have been selected from the best of the Hawaiian Islands. They are all native Hawaiians, and they have been successful in teaching you to play like a native Hawaiian.

Our staff of Hawaiian instructors have been selected from the best of the Hawaiian Islands. They are all native Hawaiians, and they have been successful in teaching you to play like a native Hawaiian.

Our staff of Hawaiian instructors have been selected from the best of the Hawaiian Islands. They are all native Hawaiians, and they have been successful in teaching you to play like a native Hawaiian.

Our staff of Hawaiian instructors have been selected from the best of the Hawaiian Islands. They are all native Hawaiians, and they have been successful in teaching you to play like a native Hawaiian.

Our staff of Hawaiian instructors have been selected from the best of the Hawaiian Islands. They are all native Hawaiians, and they have been successful in teaching you to play like a native Hawaiian.

Our staff of Hawaiian instructors have been selected from the best of the Hawaiian Islands. They are all native Hawaiians, and they have been successful in teaching you to play like a native Hawaiian.

Our staff of Hawaiian instructors have been selected from the best of the Hawaiian Islands. They are all native Hawaiians, and they have been successful in teaching you to play like a native Hawaiian.

CLAUDE PURVES-SMITH
PIANO
Thorough training on the best modern lines.
235 So. El Molino Ave.
Pasadena, California
Phone Wakefield 2799

GENEVIEVE CHURCH-SMITH
VOICE
Thorough training on the best modern lines.
235 So. El Molino Ave.
Pasadena, California
Phone Wakefield 2799

STUDY and RECREATION
IN
Chicago
DURING
Christmas Holidays
OFFERED AT
BUSH
CONSERVATORY
839 N. DEARBORN STREET, CHICAGO
Entire Faculty Available
Write for Catalog
T. E. SCHWENKER, Sec'y

CLAUDE PURVES-SMITH
PIANO
Thorough training on the best modern lines.
235 So. El Molino Ave.
Pasadena, California
Phone Wakefield 2799

Self-Test Questions on Mr. Biart's Article

1. To whom or what does the "Unfinished Symphony" originally presented?
2. Which movements of the symphony are completed? Which movement only roughly sketched?
3. Describe the circumstances which brought the manuscript to light.
4. What departure from rule is evidenced in the ending of the first theme of the first movement?
5. How is the color of the clarinet varied and heightened in the second theme of the "Andante con moto"?

"If people sometimes are listening to music and sometimes taking part in it, we shall have better musicians, much keener listeners, and greater enjoyment in music. I listen. If a man plays a bit himself, he better appreciates what the musician is trying to do. Just as in making music children are not only their own teachers but also their own students, so listening to fine music feeds and stimulates our musicianship."—PETER GRÄNGER.

DECEMBER BULLETIN OF THE JOHN M. WILLIAMS SERVICE SHEET FOR TEACHERS OF PIANOFORTE

Following numbers from recent publications as being of outstanding merit for teaching purposes for the December Issue of the SERVICE SHEET.

Name	Composer	Publisher	Name	Composer	Publisher
The Crap-Shooters	Lane	J. Fischer & Bro.	The Daisy Chain	Terry	Carl Fischer
Elves at Play	Mueller	Church	The Butterfly	Merkel	Boston Music
Tarantelle Op. 31, No. 1	Virgil	Virgil	(Edited by John M. Williams)	Lemont	Shattinger
Chansonette	Fuhrmann	Fox	Fancy Skater		

Ask Your Local Dealer to Show You These Numbers

Teachers who subscribe for this service will receive copies of numbers selected each month with a lesson outline and suggestions as to phrasing, fingering, interpretation, pedaling, etc., by Mr. Williams. Since the number of subscribers to the Service Sheet is necessarily limited, the management reserves the right to return enrollment fees when the subscription list is full.

Teachers desiring detailed information concerning this Service Sheet should write to John M. Williams, P. O. Box 216, Triniton Station, New York City.

Earn a Teacher's Diploma or Bachelor's Degree in Music In Your Spare Time at Home

YOU can secure that coveted Diploma or Degree right in your own home, as many other established teachers and musicians have done by taking our Extension Courses. The following letters are but a few of many thousands of similar ones in our files:

THE PROOF OF THE PUDDING!

Gives Her Pupils High School Credits

Thank you for the Diploma in Harmony. Let me say that during the time I was taking your Course, I took three examinations, offered here by the Minnesota Music Teachers' Association, in Piano, History of Music and Harmony. I passed all three and received a certificate. This means that pupils of mine can pass and get high school credits for work done with me. This is but one of the results of taking your course in Harmony.

Mrs. ALPHIA H. LERNHARD, 1937 Aldrich Ave., S., Minneapolis, Minn.

Increases Her Class From 40 to 63 Pupils

I find that the satisfied pupil is the best advertisement I have. I am giving better service to my pupils and that always brings a financial increase. The fact that I have taken the Sherwood Normal Course after all my years of experience, tells better than anything else my opinion of your Extension Course for an established teacher.

Jessie E. H. PETERSSON, 28 So. Wellington St., Dundas, Ontario.

Credits Accepted in States

It would require much time and space to say all the good things concerning the Public School Music Course by Francis E. Clark. I find this Course very thorough and beneficial. None of the essentials have been omitted in the preparation of this readily accepted in the States in which I have taught. At present I am holding a position as Music Supervisor, all due to the training received from you.

Alice Tomlinson, Loup City, Nebraska.

Makes a World of Difference in His Playing

The knowledge I have gained from your Harmony Course as far as I have gone has not only improved my playing immensely, but has made me a "top man." Everybody wonders how I make an organ sound different from other organs. I apply the rules of Harmony, Instrumentation, etc., to my music and have found they make a world of difference.

A. A. LACHANCE, Hotel Sheridan, South Manchester, Conn.

Superintendent of Schools Marvels at Pupils' Progress

The lessons of your Public School Music Course are of more value than I can state. The Superintendent of Schools marvels at the progress of the children. Special points of great value are Ear Training, Elocution and Tone Development.

GLAUS MAXWELL, Martin, Michigan.

Has Diploma Indorsed by Secretary of State

Thank you for my Diploma. It was immediately indorsed by the Secretary of State of Illinois. I had taught for six years before studying with your school, but had not found a good systematic course to follow. Your course has solved my problem.

BERTHA GUERRERO DE RAUJALOS, No. 1438, 38 South Dearborn St., Chicago, Ill.

Violin Course Greatly Improved Playing

I enclose the last examinations on the Violin Course and want to say that I found it most interesting throughout. It has improved my playing more in these eight months than if I had taken lessons from a private teacher for three years.

RAYMOND BEER, Ladysmith, B. C., Canada.

Nothing Better Than The Sherwood Normal Course

For problems such as Melody, Harmony, Rhythm, Expression, Sight Reading, Ear Training, and the knowledge of technique alone, the Sherwood Normal Course is invaluable. I had 9 pupils when I started the course and I now have 22.

Mrs. FRED BARLOW, 301 Greenwood Ave., Punxsutawney, Penna.

Now Feels Sure of Herself

The Normal Piano and Harmony Courses which I have taken from you are the best that could be procured. They are making me an authority, as before I always felt just half sure of myself. You should use lists of teachers in the various states and show them what your courses are. Every teacher needs them.

Mrs. CLAYTON C. BRANT, 198 Butler Court, Akron, Ohio.

Mail the Coupon Today

University Extension Conservatory
LANGLEY AVENUE and 41st STREET
DEPT. A-53 CHICAGO, ILL.

Please mention THE ETUDE when addressing our advertisers.

It Is Different Now

For the past 28 years I have written marches and other compositions. They have been played by the best professional musicians and I have had the pleasure of hearing them over the radio, but with that uncertain feeling—"I wonder what a first-class arranger thinks of the arrangement?" Now I can arrange a melody that will stand criticism. Your Harmony and Composition Course has given me that thorough training I needed. I recommend yours as an outstanding school of music.

CHARLES FREMLING, Band and Orchestra Director, Buhi, Minn.

Teacher in Convent Praises Courses

As a graduate of your Harmony, History and Advanced Composition Courses, I want to say that I think they cannot be improved upon. While they are not in any way a short road to success, they surely are a safe one. I trust that this year will bring you a large class of eager new students and that they will enjoy the work as much as I did.

SISTER M. AGNITA, 60 Broad Street, Providence, R. I.

From the Chairman of Education, Oklahoma Federation of Music Clubs

I have enjoyed the Teachers' Normal Course very much and feel that it is not only a great opportunity to study Mr. Sherwood's Methods, but an honor. I have taught music for nearly 15 years and consider the Sherwood Normal Piano Course an ideal one for teachers.

Mrs. IDA ROCKETT, Wilburt, Oklahoma.

Doubles Classes in a Year

The Sherwood Normal Piano Course has taught me many points that I had not learned before—things that my private teachers had never thought of mentioning.

MARTHA DAHL, Pekin, N. D.

These teachers and musicians are but a few of the thousands who endorse and recommend our courses. The training and increased musical knowledge they have from their profession, greater efficiency, and increased earning power. Your experience should be the same.

Do not merely WISH for larger classes and greater financial gain—resolve today that you will achieve these worthy ambitions. For 25 years this great school has succeeded. You can safely follow the sure way that has been so well guided by those who have given their testimony here.

Check the coupon and send it back to us at once. We will immediately send you full details of our Courses and Methods, together with a number of sample lessons from the Course which interests you most. There will be no obligation. Write us a letter about your own musical problems—perhaps we can help you solve them.

UNIVERSITY EXTENSION CONSERVATORY, Dept. A-53 Langley Avenue and 41st Street, Chicago, Illinois.

Please send me catalog, sample lessons and full information regarding course I have marked with an X below.

- | | | |
|--|---|--|
| <input type="checkbox"/> Piano, Course for Students | <input type="checkbox"/> Ear Training and Sight Singing | <input type="checkbox"/> History of Music |
| <input type="checkbox"/> Piano, Normal Course for Teachers | <input type="checkbox"/> Violin | <input type="checkbox"/> Voice |
| <input type="checkbox"/> Piano, Amateur | <input type="checkbox"/> Mandolin | <input type="checkbox"/> Public School |
| <input type="checkbox"/> Piano, Professional | <input type="checkbox"/> Guitar | <input type="checkbox"/> Teachers |
| | <input type="checkbox"/> Banjo | <input type="checkbox"/> Harmony |
| | <input type="checkbox"/> Organ (Reed) | <input type="checkbox"/> Choral Conducting |
| | | <input type="checkbox"/> Adv. Composition |

Name Age
Street No.
State City



The Golden Key
By FRANCES GORMAN RISSE

MY book called "Exercises" is like a picture book. Each page shows me a garden. No matter where I look.

The garden fence is sturdy. The staff makes that, you see. Each whole note is a rose bush. Each grace note is a bee.

The winged notes are birdlings that hop and chirp and sing. The red ones are beds of violets. A-blooming in the Spring.



The trilly notes are breezes. That trill among the flowers; Arpeggios make rain drops. That fall in tinkly showers.

My fingers are good fairies; They bring the golden key. Called "Practice," that will open The garden gate for me!

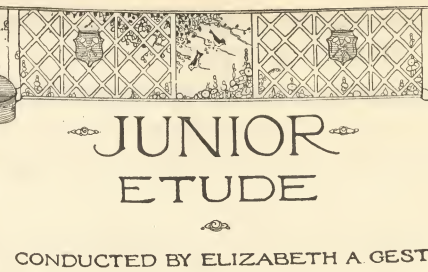
Handel's Largo



Every one of you have heard Handel's Largo, and probably dozens of times. Can you hum it this very minute? There are no independent voices or parts; but there is just one melody built on a foundation of rich chords.

It is in slow, triple measure, major key for the most part, very dignified and solemn, and it has no contrasting section. Handel wrote it for a part of his opera, "Xerxes," and although the opera has long since been forgotten, the Largo remains for us to enjoy, and its popularity is proved by its frequent use. Words have been put to it, both sacred and secular, and it is used as a solo on various instruments.

Play this piece, or have some one play it for you, and listen to it carefully. There are many fine "records" of it, too. How many times can you hear the first phrase? How many chords are played in major before a minor one is introduced? Handel lived from 1685 to 1759; and, although born in Germany, he later became a British subject. Read about him in your musical history.



JUNIOR ETUDE
CONDUCTED BY ELIZABETH A GEST

Pietro Luccini's Party
(A Christmas Story)
By ALICE DORRANCE

"I WANT a fire engine," said Benito Vitelli.

"And I want an Indian suit, and a gun," urged Ottone.

"I want a piano," broke in Tony Vitelli, thoughtfully.

Little Maria Vitelli did not tell what she wanted Saint Nick to bring her when, in three days, he would make his annual trip to the chimney-tops.

Mr. and Mrs. Vitelli looked at each other sadly, because this year there would be no presents at all in the Vitelli home.

Mr. Vitelli had not been well for many weeks now, and every bit of money which he earned with his hand-organ had to be spent on keeping his family clothed and fed, and for paying doctor's bills.

When breakfast was finished it was the mother who spoke, "I think, Tony, that you had better not go to school today but with your father and the hand-organ. Your father is not yet very well, and if anything should happen, you would be there to help him."

Tony quickly agreed to this, for he loved two or three times that the hand-organ played. So in a few minutes Mr. Vitelli and his son set out from their shabby dwelling—before long they had taken up their station in a prosperous-looking street.

The handle of the organ turned merrily, and throughout the neighborhood the music warbled along the railings and in through open doors.

The famous Italian composer, Pietro Luccini, left his fashionable apartment and started towards the theater where his new opera was to be rehearsed.

Soon he became aware that a nearly hand-organ was playing the favorite aria—

"Perhaps you and your family, Tony, (Continued on next page)

An idea occurred to Maestro Luccini as he heard this, and taking a gold pencil from his pocket he wrote an address on a piece of paper and gave it to the boy.

"Perhaps you and your family, Tony, (Continued on next page)

He died. He died! Ah, never!

The Master in his music lives, Forever and forever.

And in a scant half-century He died. He died! Ah, never!

The Master in his music lives, Forever and forever.

And in a scant half-century He died. He died! Ah, never!



Beethoven
(A December Anniversary)
By MARION BENSON MATTHEWS

PAUSE, children, in your festive plans. And let us all remember. A great composer who was born in this glad month—December.

"Master of masters," Beethoven, Walled in by deafness drear, Yet fashioned melody sublime For other ears to hear.

And in a scant half-century He died. He died! Ah, never!

The Master in his music lives, Forever and forever.

And in a scant half-century He died. He died! Ah, never!

The Master in his music lives, Forever and forever.

And in a scant half-century He died. He died! Ah, never!

The Master in his music lives, Forever and forever.

And in a scant half-century He died. He died! Ah, never!

The Master in his music lives, Forever and forever.

And in a scant half-century He died. He died! Ah, never!

The Master in his music lives, Forever and forever.

And in a scant half-century He died. He died! Ah, never!

The Master in his music lives, Forever and forever.

And in a scant half-century He died. He died! Ah, never!

The Master in his music lives, Forever and forever.

And in a scant half-century He died. He died! Ah, never!

The Master in his music lives, Forever and forever.

And in a scant half-century He died. He died! Ah, never!

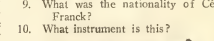
The Master in his music lives, Forever and forever.

??? ASK ANOTHER ???

1. What are chimes?
2. What is a double sharp?
3. When was Schumann born?
4. Who wrote the "Star Spangled Banner"?
5. What is meant by pizzicato?
6. What melody is this?



7. When was music printing invented?
8. How many half-steps in an octave?
9. What was the nationality of César Franck?
10. What instrument is this?



Answers to Last Month's Questions

1. A gavotte is an old-fashoned dance, written in 4/4 time and always beginning on the third beat.
2. Instruments of percussion are instruments in which the tone is produced by striking, as drums, xylophone and triangle. The piano is generally called "string-percussion."
3. A cotsole is the case enclosing, and including, all parts by which the pipe organ is operated by the player.

4. Mozart was born in 1756.

5. Swanee River was written by Stephen Foster, whose melodies might almost be called American folk-songs.

6. Bach died in 1750.

7. *Piu mosso* means a little more motion. *Diminuendo* or *decrecendo*.

8. The lowest tone playable on the violin is G below middle C.

9. The instrument is a harp.

10. The instrument is a harp.





JUNIOR ETUDE—Continued

LITTLE BIOGRAPHIES FOR CLUB MEETINGS

Handel

Do you remember reading about Bach last month? His name is often coupled with the name of Handel, because they were both born in 1685, in Germany, and both wrote lots of wonderful music. Although Georg Friedrich Handel is always said to have been born in 1685, there is a tablet to his memory in Westminster Abbey, where he is buried, that gives his birthday as February 23, 1684. Handel's father was a doctor and his grandfather was a minister and he was the first musician in the family. He learned to play the clavier, the organ, the violin, and the oboe. Also, he studied composition when quite young. Easy as he was with these studies, he entered the University at Halle and also became organist of the cathedral.

Handel wrote and produced an opera and an oratorio when only nineteen years old. Then he went to Italy for more study. He worked very hard there for three years; then, as he was fond of traveling, which in those days was quite difficult, he went to England and wrote sacred music to English words. There he wrote many operas and became interested in an opera company; but he was also a little bit too much interested in politics; and, as the two things did not mix very well, he gave up such things and wrote oratorios.

Do you remember the difference between an opera and an oratorio? You had better look it up before your meeting, if you have forgotten. His most famous oratorios are "Saul," "Samson," and the "Messiah," which is the greatest of all. A great many church societies give the "Messiah" at Christmas time. Try to hear it some time. Even if you cannot hear it, there are some very fine records made from it.

any decorations, but who cared? All the Vittellis were to go this very afternoon to the house of the stranger.

Finally, they were all ready. They started out, and after walking many blocks reached the address which the stranger had written on the paper.

It was a big gay apartment house, and the Vittellis, with some fear and trembling—fled into the entrance. They were trying to decide whether to ring for the first time, they suddenly remembered that they did not even know the name of the man who had invited them. They were trying to decide whether to ring all the bells they saw, or to go back home, when the stranger himself opened the door and asked them to come in.

"I think I forgot to tell Tony my name," he said, "and so I have been watching to let you in."

"I guess you are all pretty hungry, aren't you?" asked their host, after the Vittellis had taken their coats and hats off, "I think we'd better go right into the dining-room."

"Sit down," continued their host; and the Vittellis at once began eating and talking

Pietro Luccini's Party

(Continued from Page 955)

your hand-organ with my new organ which will have its opening performance in January."

"That would be very fine," agreed the older Vittelli. "But you have not told us your name, my kind sir, and we must surely know the name of one who has been so wonderfully kind to us!"

For a minute their host hesitated; then he rose from his chair and said, "I will play for you a record of one of the arias from an opera I wrote many years ago. Perhaps you know the tune." As he said this he smiled somewhat mysteriously and in a moment they heard the golden notes of the famous aria from the third act of the opera "Maria," beginning "Happiness has come at last." This opera is famous through the whole world. It was written by the noted composer, Pietro Luccini.

"Vival Vival Luccini!" cried Mr. Vittelli running to the composer and kissing him on both cheeks.

All that is necessary to close this pleasant story is to know that the new opera was the greatest success of the season;

QUESTION BOX

DEAR JUNIOR ETUDE: Will you please explain the following in the Question Box?

H. E. H., Connecticut.
Answer. You did not make it clear just what you want to have explained. Perhaps it is the "B" sign in the left hand. This means to play the "C" one octave lower than it is written. In your other example there seems to be nothing to explain. Perhaps you did not copy it down correctly.

DEAR JUNIOR ETUDE: The music teacher of our high school is the leader of our MacDowell Junior Music Club, to which I belong. We generally entertain the senior music club each year. There are forty-five in the seniors' club and twenty in ours. I have taken music lessons nearly four years. My brother plays the violin and my mother plays the piano. She teaches me in the summer. I enjoy THE ETUDE very much and like to read about the work and doings of other music lovers. Last year I won a prize for having the best music scrap book. The prize was a book on the lives of the great composers. I have never heard any great artist except those on the radio, but I hope to have the opportunity before long. We have a music memory contest each year, and last year I missed a perfect score by only two points.

From your friend,
ELOISE S. JONES (Age 13),
South Carolina.

DEAR JUNIOR ETUDE: I am thirteen years old and in grade nine in school. I can skate, swim, and coast in winter, and in summer I ride my bicycle. There are fourteen in our music club, and the name of it is "The Busy Bees." We elected officers last week, and I am treasurer. Every week we have the Canadian Girls in Training Meetings. At Christmas we made small cardboard Christmas trees and filled them with ten-cent pieces. In winter we go on sleigh rides and in summer we go camping.

From your friend,
PHYLLIS BACON (Age 13),
Nova Scotia.

DEAR JUNIOR ETUDE: I am a boy eleven years old. I have been playing the piano since I was four years old. I have been playing the piano since I was four years old. I have been playing the piano since I was four years old.

From your friend,
JAN LAMORE (Age 11),
Pennsylvania.

DEAR JUNIOR ETUDE: I am a boy eleven years old. I have been playing the piano since I was four years old. I have been playing the piano since I was four years old.

From your friend,
MARIAN POWELL (Age 13),
New York.

DEAR JUNIOR ETUDE: I am a boy eleven years old. I have been playing the piano since I was four years old. I have been playing the piano since I was four years old.

From your friend,
MARIAN POWELL (Age 13),
New York.

DEAR JUNIOR ETUDE: I am a boy eleven years old. I have been playing the piano since I was four years old. I have been playing the piano since I was four years old.

From your friend,
MARIAN POWELL (Age 13),
New York.

DEAR JUNIOR ETUDE: I am a boy eleven years old. I have been playing the piano since I was four years old. I have been playing the piano since I was four years old.

From your friend,
MARIAN POWELL (Age 13),
New York.

DEAR JUNIOR ETUDE: I am a boy eleven years old. I have been playing the piano since I was four years old. I have been playing the piano since I was four years old.

From your friend,
MARIAN POWELL (Age 13),
New York.

DEAR JUNIOR ETUDE: I am a boy eleven years old. I have been playing the piano since I was four years old. I have been playing the piano since I was four years old.

From your friend,
MARIAN POWELL (Age 13),
New York.

DEAR JUNIOR ETUDE: I am a boy eleven years old. I have been playing the piano since I was four years old. I have been playing the piano since I was four years old.

From your friend,
MARIAN POWELL (Age 13),
New York.

DEAR JUNIOR ETUDE: I am a boy eleven years old. I have been playing the piano since I was four years old. I have been playing the piano since I was four years old.

From your friend,
MARIAN POWELL (Age 13),
New York.

DEAR JUNIOR ETUDE: I am a boy eleven years old. I have been playing the piano since I was four years old. I have been playing the piano since I was four years old.

From your friend,
MARIAN POWELL (Age 13),
New York.

DEAR JUNIOR ETUDE: I am a boy eleven years old. I have been playing the piano since I was four years old. I have been playing the piano since I was four years old.

From your friend,
MARIAN POWELL (Age 13),
New York.

DEAR JUNIOR ETUDE: I am a boy eleven years old. I have been playing the piano since I was four years old. I have been playing the piano since I was four years old.

From your friend,
MARIAN POWELL (Age 13),
New York.

DEAR JUNIOR ETUDE: I am a boy eleven years old. I have been playing the piano since I was four years old. I have been playing the piano since I was four years old.

From your friend,
MARIAN POWELL (Age 13),
New York.

DEAR JUNIOR ETUDE: I am a boy eleven years old. I have been playing the piano since I was four years old. I have been playing the piano since I was four years old.

From your friend,
MARIAN POWELL (Age 13),
New York.

DEAR JUNIOR ETUDE: I am a boy eleven years old. I have been playing the piano since I was four years old. I have been playing the piano since I was four years old.

From your friend,
MARIAN POWELL (Age 13),
New York.

QUESTION BOX

DEAR JUNIOR ETUDE: Will you please explain the following in the Question Box?

H. E. H., Connecticut.
Answer. You did not make it clear just what you want to have explained. Perhaps it is the "B" sign in the left hand. This means to play the "C" one octave lower than it is written. In your other example there seems to be nothing to explain. Perhaps you did not copy it down correctly.

DEAR JUNIOR ETUDE: The music teacher of our high school is the leader of our MacDowell Junior Music Club, to which I belong. We generally entertain the senior music club each year. There are forty-five in the seniors' club and twenty in ours. I have taken music lessons nearly four years. My brother plays the violin and my mother plays the piano. She teaches me in the summer. I enjoy THE ETUDE very much and like to read about the work and doings of other music lovers. Last year I won a prize for having the best music scrap book. The prize was a book on the lives of the great composers. I have never heard any great artist except those on the radio, but I hope to have the opportunity before long. We have a music memory contest each year, and last year I missed a perfect score by only two points.

From your friend,
ELOISE S. JONES (Age 13),
South Carolina.

DEAR JUNIOR ETUDE: I am thirteen years old and in grade nine in school. I can skate, swim, and coast in winter, and in summer I ride my bicycle. There are fourteen in our music club, and the name of it is "The Busy Bees." We elected officers last week, and I am treasurer. Every week we have the Canadian Girls in Training Meetings. At Christmas we made small cardboard Christmas trees and filled them with ten-cent pieces. In winter we go on sleigh rides and in summer we go camping.

From your friend,
PHYLLIS BACON (Age 13),
Nova Scotia.

DEAR JUNIOR ETUDE: I am a boy eleven years old. I have been playing the piano since I was four years old. I have been playing the piano since I was four years old.

From your friend,
JAN LAMORE (Age 11),
Pennsylvania.

DEAR JUNIOR ETUDE: I am a boy eleven years old. I have been playing the piano since I was four years old. I have been playing the piano since I was four years old.

From your friend,
MARIAN POWELL (Age 13),
New York.

DEAR JUNIOR ETUDE: I am a boy eleven years old. I have been playing the piano since I was four years old. I have been playing the piano since I was four years old.

From your friend,
MARIAN POWELL (Age 13),
New York.

DEAR JUNIOR ETUDE: I am a boy eleven years old. I have been playing the piano since I was four years old. I have been playing the piano since I was four years old.

From your friend,
MARIAN POWELL (Age 13),
New York.

DEAR JUNIOR ETUDE: I am a boy eleven years old. I have been playing the piano since I was four years old. I have been playing the piano since I was four years old.

From your friend,
MARIAN POWELL (Age 13),
New York.

DEAR JUNIOR ETUDE: I am a boy eleven years old. I have been playing the piano since I was four years old. I have been playing the piano since I was four years old.

From your friend,
MARIAN POWELL (Age 13),
New York.

DEAR JUNIOR ETUDE: I am a boy eleven years old. I have been playing the piano since I was four years old. I have been playing the piano since I was four years old.

From your friend,
MARIAN POWELL (Age 13),
New York.

DEAR JUNIOR ETUDE: I am a boy eleven years old. I have been playing the piano since I was four years old. I have been playing the piano since I was four years old.

From your friend,
MARIAN POWELL (Age 13),
New York.

DEAR JUNIOR ETUDE: I am a boy eleven years old. I have been playing the piano since I was four years old. I have been playing the piano since I was four years old.

From your friend,
MARIAN POWELL (Age 13),
New York.

DEAR JUNIOR ETUDE: I am a boy eleven years old. I have been playing the piano since I was four years old. I have been playing the piano since I was four years old.

From your friend,
MARIAN POWELL (Age 13),
New York.

DEAR JUNIOR ETUDE: I am a boy eleven years old. I have been playing the piano since I was four years old. I have been playing the piano since I was four years old.

From your friend,
MARIAN POWELL (Age 13),
New York.

DEAR JUNIOR ETUDE: I am a boy eleven years old. I have been playing the piano since I was four years old. I have been playing the piano since I was four years old.

From your friend,
MARIAN POWELL (Age 13),
New York.

DEAR JUNIOR ETUDE: I am a boy eleven years old. I have been playing the piano since I was four years old. I have been playing the piano since I was four years old.

From your friend,
MARIAN POWELL (Age 13),
New York.

DEAR JUNIOR ETUDE: I am a boy eleven years old. I have been playing the piano since I was four years old. I have been playing the piano since I was four years old.

From your friend,
MARIAN POWELL (Age 13),
New York.

DEAR JUNIOR ETUDE: I am a boy eleven years old. I have been playing the piano since I was four years old. I have been playing the piano since I was four years old.

From your friend,
MARIAN POWELL (Age 13),
New York.

SPECIAL NOTICES AND ANNOUNCEMENTS

PERSONAL FOR SALE or WANTED

SITUATION—Teaching piano one or more days each week in private home. Willing to engage on probation. Steady position in preference to high salary. New York City resident. Student of American Conservatory of Music. References. Write—Instructor, care of ETUDE.

USED EXEY REED ORGAN—Large size, good condition, electric motor, pedals, six complete. \$175. T. N. C. care of ETUDE.

FOR SALE—Apartment (Staircase) in splendid condition—see advertisement. R. Edwards, 178 Dunsmuir St., Hamilton, Ontario, Canada.

ANNOUNCEMENTS

CORRESPONDENCE HARMONY—Simple practical. Music composed, sent promptly. In Webster's—100 Central Ave., Buffalo, N. Y.

MUSIC COMPOSED to your words—Melodies Harmonized. Manuscripts corrected and prepared for publication. R. M. Sullivan, 200 West 107th Street, River View, N. Y.

MUSIC COMPOSED and arranged. Piano, vocal, orchestra, etc. H. O. Sontag, 1902 Janan Ave., Milwaukee, Wis.

MUSIC TEACHERS—Start Low-Kao-Pin and in English. Students. They will work willingly in order to win knowledge and in the city. Manuscripts corrected and prepared for publication. R. M. Sullivan, 200 West 107th Street, River View, N. Y.

RADIO FANS GREATLY PLEASED with new song, "I Believe in You," over W.C. By composer of "Pickaninny Sandman." Sheet music, thirty cents. Cans. Songs accepted by Sarah Albert, 138 Northland Ave., Buffalo, N. Y.

COMEDY, MYSTERY PLAYLETS—"The Little White Horse." Other songs for participants. L. E. Holland, 1924 Broadway Street, Channahon, Ill.

PAPERS on musical subjects prepared for club use. Programs arranged. George A. Brown, Landonville, Pa.

New Choir and Chorus Music

Recent Publications in Octavo Form

Leaders May Obtain Any of These Publications for Examination

- ANTHEMS**
Mixed Voices
BARNES, EDWARD SHIPPEN
2078 Benediction, St. Dominic, .12
2076 Shepherd in the Fields Abiding (Christmas) .12
FRANCK, CÉSAR
2052 Virgin by the Manger, .12
GREELY, PHILIP
2041 Festival Te Deum, in G .30
HOPKINS, H. P.
2040 In the Beginning12

SACRED CHORUSES

- Treble Voices**
FRANCK, CÉSAR
2051 Virgin by the Manger, .12
The Two Parts12
GEYER, F. P.
2056 Sleep of the Child Jesus, .06
The Christ Child12

PART SONGS

- Mixed Voices**
HAMBLETON, BERNARD
2044 Sunshine in Rainbow Valley (Solo Alto and Bass)12

Treble Voices

- HAMBLETON, BERNARD**
2073 Sunshine in Rainbow Valley (Two-Part)12

THEODORE PRESSER CO.
4712-14 Chestnut St., Phila., Pa.

JUNIOR ETUDE—Continued

JUNIOR ETUDE CONTEST

THE JUNIOR ETUDE will award three pretty prizes each month for the best and neatest original stories or essays and answers to puzzles.

Subject for story or essay this month—"My Musical Ambition." Must contain not over one hundred and fifty words. Any boy or girl under fifteen years of age may complete whether a subscriber or not. All contributions must bear name, age and address of sender written plainly, and must be received at the JUNIOR ETUDE Office, 1712 Chestnut St., Philadelphia, Pa., before the tenth of December. Names of prize winners and their contributions will be published in the issue for March.

Put your name and age on upper left hand corner of paper, and address on upper right hand corner of paper. If your contribution takes more than one piece of paper do so on each piece.

Do not use typewriters.
Competitors who do not comply with ALL of the above conditions will not be considered.

Military Music

(PRIZE WINNER)

When we hear the stirring notes of a military band, the bugles blowing and the drums beating, we think of nations in conflict, of brave soldiers fighting for the freedom of their country and loved ones or to save their country from tyrants. Military music is played for soldiers to march to, to give them courage and to arouse their patriotism. When we hear this kind of music we should realize what it is the symbol of. If we do I am sure it will fill us with patriotism, too, and we shall want, more than ever, to love and save our country.

MARSHA GOETS (Age 14),
Colorado.

When I think of military music I think first of the Indians. I can almost hear the rat-a-tat of the tom-toms and see the Indians dancing to the perfect rhythm of the beat. Then gradually there comes a music of improvised instruments which completes the thought and takes away the dull monotony of the drumming. This is military music. The picture of today is the picture of soldiers marching to the wonderful instruments of the band, and yet for the foundation comes the rhythmic beating of the drums, as of long ago came the rhythmic beating of the tom-toms, which makes the music complete and gives the rhythm by which to march. Military music is bright and cheerful, and it seems like each instrument is trying to say something to you.

Military Music

(PRIZE WINNER)

Military music is one of the most beautiful and inspiring kinds of music. It makes one feel exhilarated and like marching, as it is so rhythmic. I know of a case where it saved many lives. Once there was a small school with many children. This school was a trap in case of fire, for there was only one exit. One day there was a fire and the children began pushing and scrambling for the door. A girl who played the piano, seeing the terrible danger, sat down and played a military march. All the children began to fall in step with the music and reached safely. The girl was announced a heroine; but she said it was all due to the military march.

FLORENCE FILLMORE (Age 12),
New York.

PUZZLE CORNER

Move one square in any direction. Find names of great composers.



Answer to September Puzzle

- 1 Bear—har
- 2 Brass—bass
- 3 Flauto—bat
- 4 Cent—rest
- 5 Tremble—treble
- 6 Cleft—clef

Prize Winners for September Puzzle

Shirley Barnwell (Age 12), Kentucky.
Helen Holden (Age 12), Ontario.
Sara Loomis (Age 11), Pennsylvania.

HONORABLE MENTION FOR SEPTEMBER PUZZLE

Adolphe E. Bectel, 2240 Knafker, Loh Valley, Pa.
O'Reilly, Pauline, 15155 Matthews, Hargart, Howard, Margaret Phillips, Ellen Pauten, John Speller, Martha Mitchell, David

HONORABLE MENTION FOR SEPTEMBER PUZZLE

Edwards, Marie, Doris R. Swanson, Evelyn Sawyer, Maxine Stanley, Marie Marshall Smith, Mary Margaret Cline, Anna Crounch, William Davis, George, Kathy, L. J. Tarnowski, Mary Koss, Louise W. Creighton, Ruth Kertel, Esther Dolores Anderson, Dorothy Brown, Irene Sievers, Ernestine Vande Noort, John, David, Rosemarie O'Reilly, Pauline, 15155 Matthews, Hargart, Howard, Margaret Phillips, Ellen Pauten, John Speller, Martha Mitchell, David

Really Interesting NEW MUSIC PUBLICATIONS

The Latest Compositions of the Leading Composers

ANY OF THESE SHEET MUSIC NUMBERS MAY BE HAD FOR EXAMINATION

PIANO SOLOS		Gr. IV.
13754	ALLETTER, WILHELM	
	without words	35c .35
	with words	35c .35
23864	Zephyr, Capriccio	35c .40
	EWING, MONTAGUE	
23832	All Among the Heather	35c .35
	HEESSELBERG, EDOUARD	
23851	Ona Marmora	8c .70

CHILDHOOD AMUSEMENTS

Founded on Popular Nursery Rhymes		Grade 2
23881	Puss in Boots	\$0.25
23882	Bo-Pop	12c
23883	Jack and Jill	12c
23884	Humpty-Dumpty	12c
23885	Jack and Jill	12c
23886	Ride a Cockhorse	12c
23887	Little Bo Peep	12c
23888	Old Mother Hubbard	12c

KEATS, FREDERICK

23826	Dance of the Franks	35c .35
	WILLIS, LAURENCE	
23864	To the Heart	35c .35
23865	MOORE, MILTON	

MUSIC PUBLISHER'S BULLETIN

The following teaching pieces have been selected from the catalogs of leading publishers, by the Music Publishers' Association, of the United States.

Instrumental

Melody Lane in Music Land.—For Piano Solo. Carrie Louise Dunning. Price, 50 cents. A very useful educational work in the first grade. Schroeder & Gunther, Inc.

Musical Intermission for Piano Solo. Jay Media. Price, 50 cents. In effects, yet easy to play. Theodore Presser Co.

The Hand Man.—Piano Solo. Mae Allen. Price, 30¢. An unusual second grade cross hand piece, written in the key of G and 3/4 time. Published with words. Day State Music Co.

Russian Carnival.—Andre de Busque. Piano Solo. Price, 50 cents. Includes interesting scene with colorful orchestral effects. Also published for orchestra. Bosworth & Co.

Jacob's Musical Nocturnes.—For Photoplay and Organette. Volumes 1 to 15 inclusive. By various composers. Price, 50 cents each. Each volume a diversified tone list collection of interpretative music for motion pictures. Walter Jacobs, Inc.

Lorenz's American Voluntary.—Price, \$1.00. Represents 17 different American composers. The 67 volumes represent the greatest of music by actual popularity tests. Lorenz Publishing Company.

Suite Romantique.—Domenico Savino. A suite of six compositions for the piano. Of great melodic beauty, they will be found eminently suitable as concert or teaching pieces. Robbins Music Corporation.

Daily Technique.—Scales, Arpeggios and Finger Exercises. Cuthbert Harris. Price, 15 cents. Includes 100 arpeggios and finger exercises for those beginning scale practice. The Arthur B. Schmidt Company.

Melodic Fundamentals for Violin.—Louis A. Peralta. Price, 75 cents. A short violin method consisting of the essential fundamental arranged in melodic form, followed by well-known folk songs. White-Smith Publishing Company.

Six Tiny Melodies.—Elaune Hurd. Price, 60 cents. A group of bright pieces of the most elementary character, in five notes and in the key of C. The B. F. Wood Music Company.

Mazurka de Concert.—Violin and Piano. Ovide Maltin. Price, 60 cents. A standard piece for violin. Edwards Schuberth & Co., Inc.

Wood-Nymphs Frolic.—Michael Aaron. Price, 25¢. An arpeggio teaching piano piece. Grade 1. Harold Plummer, Inc.

Thirty Melodic Caprices for Saxophone.—J. Beach Cragin. Price, \$1.00. A collection of thirty-five popular classic better class of pupil and teacher. Hubbard, Inc.

The Most Popular Children's Piano.—New revised edition. Price, 50 cents. Forty-five popular classics in second grade. Hinds, Hayden & Eldredge, Inc.

Vocal

The Green-Eyed Dragon.—Wolesey Charles. A novelty that will appeal to Harbors and Tenors. An altogether out-of-the-ordinary song, vigorous and humorous. Wolesey & Co., Ltd.

Liola.—A Cavalier Suite for three women's voices (S.T.B.). Will prove an excellent college piece. The composer is Joseph W. Clossy, J. Fletcher & Bro.

The Pirates.—Florence Turner-Maley. Margaret Gordon. Price, 75¢. One of the most charming songs ever written. Brilliant and humorous. R. L. Hunt-singer, Inc.

When I Go Home.—Song. Clinton Scollard and Earl Towner. Price, 40 cents each key. Published in 4 keys. W. A. Quincke & Company.

I Shall Not Pass Again This Way.—Music by Stanley Elkin. Words by Ellen H. Underwood. Price, 60 cents. A song of unusual beauty in medium voice. The John Church Company.

Peter Pan (Song).—William Stok-croft. Price, 50 cents. John Philip Sousa is featuring with his concert band programs. C. C. Richard & Company.

Can This Be Love?—Stoughton Company. Price, 50 cents. Oliver Ditson Company.

My Happy Day.—Roy Neville. Price, 60 cents. Published in three keys. Words and music by Roy Neville. A. C. Edwards & Co., Inc.

Mid-October.—Robert Vail-Smith. Price, 60 cents. An excellent teaching and concert number for High Baritone, Soprano, or Tenor. Gamble Hinged Music Company.

Any or all of the foregoing compositions can be secured through the Theodore Presser Company.

The Theodore Presser Company is a great International Music Clearing House carrying in addition to its own huge catalog, the World's largest stock of the publications of all needed works issued by the leading publishers everywhere, insuring the most complete and rapid direct by fast mail service known.

If you do not have an adequate music store in your locality, it will pay you to establish a connection with the great music supply house which has delighted thousands of music buyers everywhere for over forty-five years, with prompt and accurate service.

THEODORE PRESSER CO. 1712-1714 Chestnut St., Phila., Pa.

Cantatas that Win Acclaim

These Cantatas by RICHARD KOUNTZ present such a variety as to recommend the inspiration of them to All Choral Directors and School Supervisors.

Every One of These Cantatas have Records of Most Successful Renditions

ABRAHAM LINCOLN DAWN OF SPRING

A Cantata for Mixed Voices. Price, 60 cents

Test by Edward Stone and Kountz

Music by Richard Kountz

A truly remarkable work. One of the most inspiring sets of cantatas imaginable. The title hardly gives an conception of the great mass, patriotic, heroic, dramatic work for the attention of choral directors and school supervisors with large, competent school student choruses available. Time, 45 minutes. Price, \$1.00.

A Work of Unusual Possibilities for a Chorus of Children Used as

Test and Lyrics by Elsie C. Baker Music by Richard Kountz Price, 60 cents

Practically all union. Time, 20 minutes. Styles beautifully. Also effective rendered in concert style.

THEODORE PRESSER CO. 1712-1714 CHESTNUT STREET PHILADELPHIA, PA.

PAGEANT OF FLOWERS

A Work of Unusual Possibilities for a Chorus of Children Used as

Test and Lyrics by Elsie C. Baker Music by Richard Kountz Price, 60 cents

Practically all union. Time, 20 minutes. Styles beautifully. Also effective rendered in concert style.

THEODORE PRESSER CO. 1712-1714 CHESTNUT STREET PHILADELPHIA, PA.

Educational Study Notes on Music in the Junior Etude

By EDGAR ALDEN BARRELL

Priscilla on Monday, by Mathilde Bilbro

LAST month you saw how well Priscilla behaved on Sunday. In fact, she was so good that some of us wanted to pinch her. Now on Monday, and what with her large washing for Dolly and other duties, Priscilla doesn't do a bit of misbehaving to-day, either. This is a lesson for us—all that if we keep very busy we won't have time to be misbehaving or doing things which we ought not to do. The editor of the "Etude" and the composer, Miss Bilbro—have very kindly marked the easiest fingerings and the correct phrasing for this little piece, and we would advise you to look carefully at these.

It is a good idea to play the words and melody as the story goes along.

The Thoughtful Little Mother, by Helen L. Cramm

MRS. CRAMM, who is one of the nicest composers we know, is also a very thoughtful composer—and you will notice how consistently she has kept the melody of this charming little piece within the range of the notes: F, G, A, B, C. The melody is as marked, namely: F is the thumb; G is the index; A is the middle; B is the ring; C is the little finger. B is the right hand; C is the left hand.

The words of this composition are splendid, and form a fine lesson. The left-hand part should be very smooth and soft.

Don't forget to make just the tiniest break at the end of each phrase () in the right hand.

March Caprice, by Harrison Potter

THIS composer of this march is a very noted Boston, Massachusetts, and lives in New York and other cities. You will find this march a very useful piece for practice each day. Practicing scales, it may do wonders for you, but it frequently will not be so very much fun, but it frequently will be a good deal of fun.

Notice that the left hand is mostly played in the middle section. It would be a good plan to practice the left-hand part One more thing, don't play the sixteenth notes so rapid that they sound all jumbled together. That is what any careless players do.

Chopin

By LEONORA SILT ASHTON

Have the fairies come to dwell Here, where we who love them dwell Listen long and carefully To a fragile melody?

No; a human hand has spun Music, lovely as the sun When it shines where raindrops hold Tints of lavender and gold.

Like a glancing web of sound, Chopin laid down the ground Of time-honored harmony Tones of wondrous tracery.

Like a spirit's own writings there In this song upon the air; Like a haze of butterflies Where the mist at evening lies.

How I love this dainty thing, Music caught upon the wing, Rainbow light and sunset dye, Tints that seem to fade and die;

But that wake again with fire— Oh, it is my heart's desire That my hands shall learn to hold This rare web of glancing gold.

Rachel and Rachel, by Hans Schick

EARLY everyday knows this old tune, which Miss Schick introduces in measure twenty-seven in the key of B-flat. Rachel and Rachel were lovers and they lived in the country. Although they were so fond of each other, they were very shy and a little frightened or something, for very busy we won't have time to be misbehaving or doing things which we ought not to do. The editor of the "Etude" and the composer, Miss Bilbro—have very kindly marked the easiest fingerings and the correct phrasing for this little piece, and we would advise you to look carefully at these.

It is a good idea to play the words and melody as the story goes along.

Sarahah, from Suite XI, by G. F. Händel

G. F. HÄNDEL is one of the very greatest of all composers. He was born in 1685 and he died in 1759. Besides his many operas he also wrote the "Messiah" (MESSIAH) and other oratorios and cantatas. Most of his music is very cheerful and robust.

This lovely Sarahah is worth all the time you can devote to it. It is not a bit easy, and you will have to work hard to play it as it ought to be.

It is for the right hand, and you, if you can, try to play it by quarters, one-AND-two-AND, and so on.

Most of this piece is *legato* (smooth) playing. The "Sarahah" is a very beautiful and well-known piece, and it is the first appearance in music of the "Sarahah" (Sarahah) which is the original melody (sixteen measures long) and two variations.

Marble, by G. N. Benson

THIS gives good practice in finding out-of-the-way notes, quickly and correctly. In our high school two years of general music is compulsory, after which we may choose theory, harmony, ear training and melody writing and musical history. Credit towards graduation as well as regents' credit are given for these subjects, which count as any major subject.

At the end of the two years' general music there is a prize given for the best musical scrap book. The winning one is bound and the owner's name embossed in gold on the front. There is great rivalry over these scrap books. Besides these classes we have orchestra, pipe club and a cello club. In glee club we have special uniforms and pins. In May we sang in a city contest and won second place. Next term I hope to be the pianist of the main building orchestra. I was pianist of the annex orchestra but had to give it up when I was transferred to the main building. Credit toward graduation is also given for the glee club, orchestra and cello classes. It is my ambition to become a high school music supervisor, because I think this gives a broader field than just piano teaching.

From your friend, ELIZABETH COOK (Age 14), New York.

LETTER BOX

DEAR JUNIOR ETUDE:

I play piano and cello. I play piano for the Christian Endeavor Society and for the beginners' department in Sunday School. In our high school two years of general music is compulsory, after which we may choose theory, harmony, ear training and melody writing and musical history. Credit towards graduation as well as regents' credit are given for these subjects, which count as any major subject.

At the end of the two years' general music there is a prize given for the best musical scrap book. The winning one is bound and the owner's name embossed in gold on the front. There is great rivalry over these scrap books. Besides these classes we have orchestra, pipe club and a cello club. In glee club we have special uniforms and pins. In May we sang in a city contest and won second place. Next term I hope to be the pianist of the main building orchestra. I was pianist of the annex orchestra but had to give it up when I was transferred to the main building. Credit toward graduation is also given for the glee club, orchestra and cello classes. It is my ambition to become a high school music supervisor, because I think this gives a broader field than just piano teaching.

From your friend, ELIZABETH COOK (Age 14), New York.

PRISCILLA ON MONDAY

MATHILDE BILBRO

From the set of seven little pieces entitled *Priscilla's Week*. Grade 1.

Moderato

Pris-cil-la is bus-y to-day. She real-ly has no time to play. 'Tis Mon-day, and so she must wash Dol-ly's clothes, Dress-es, and pet-ti-coats, A-rons, and hose. Oh, she is bus-y to-day. She real-ly has no time to play.

British Copyright secured

THE THOUGHTFUL LITTLE MOTHER

HELEN L. CRAMM, Op. 34, No. 6

With the right hand in "five finger position" Grade 1.

Allegretto M.M. $\text{♩} = 66$

Pol ly, I love you dear lit-tle Dol ly!

Come my ba by, I'll take you out for a ride!

British Copyright secured

Copyright 1924 by Theodore Presser Co. Other Music Sections in this issue on pages 887, 915, 927

Var. II

MARLOWE
VALSE PETITE

For dancing or recreation. Grade 2 1/2.

Tempo di Valse M.M. $\text{♩} = 60$

G. N. BENSON

FOR CHRISTMAS

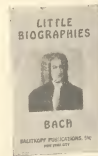
PHILHARMONIA

Pocket Scores
for Study Purposes

There are over 400 different works in our edition each with a strikingly handsome cover, high grade white paper beautifully clear engraving and excellent up to date print. Each work contains a beautiful copper plate portrait of the respective composer, after rare old prints and paintings or some other valuable illustration. Also explanatory historical data and a synopsis of thematic form. The bars of the scores are numbered, in intervals of five measures, for purposes of quick reference.

Puccini, R. Strauss, Dukas, Mengelberg and many other leading contemporary musicians give Philharmonia enthusiastic endorsement, likewise the principal musical magazines and daily papers.

Prices as low as 25c. Ask for price lists and special rates.



LITTLE BIOGRAPHIES

Authentic, intimate and complete stories, attractively bound in pocket size, condensed in form, fascinatingly told.

25 CENTS A VOLUME

An Unique Illustrated Biographical Library

What for instance do you know about:

- The Paganini Mystery?
- The Silent Tragedy of Beethoven's Life?
- The Dualism in Wagner's Character and Works?
- Schoenberg's Creation of a new musical language?
- America's Great Composers?

Series to Be Continued

12 COPIES [Assorted] SPECIAL PRICE \$2.50 instead of \$3.00



**ASSOCIATED
MUSIC PUBLISHERS, INC.**
140 WEST 42ND STREET, NEW YORK



CORONA COLLECTION

A Library of the World's
Most Celebrated Compositions

FIRST SERIES

The principal specimens of Instrumental, Chamber, Orchestral and Choral music for Piano Solo. Educational as well as entertaining. Each copy measures 9 inches wide by 12 inches high. Highly suitable for Christmas gifts. Special discounts are allowed to teachers, and copies will be sent on approval.

The Corona Collection is published in two types: Corona Books priced at 50c each and Corona Volumes, bound and containing three books, priced at \$1.50 each. The Corona Collection (there are more than 100 books to choose from) includes the works of the following composers:

- | | | |
|------------------|----------|----------------|
| BACH | BELLIOS | REGER |
| BEETHOVEN | BERLIOZ | RUBINSTEIN |
| BORODIN | BIZET | SCHUBERT |
| BRAHMS | BRUCKNER | SCHUMANN |
| CHOPIN | CHOPIN | SMETANA |
| FOSTER | CHOPIN | STRAUSS, RICH. |
| FRIEDMAN, IG. | CHOPIN | TCHAIKOVSKY |
| GLUCK | CHOPIN | WAGNER |
| GRIEG | CHOPIN | WAGNER |
| HANDEL | CHOPIN | WAGNER |
| LISZT | CHOPIN | WAGNER |
| MACDOWELL | CHOPIN | WAGNER |
| MASSENET | CHOPIN | WAGNER |
| MENDLSSOHN | CHOPIN | WAGNER |
| PADEREWSKI | CHOPIN | WAGNER |
| PAGANINI | CHOPIN | WAGNER |
| PALESTRINA | CHOPIN | WAGNER |
| RIMSKY-KORSAKOFF | CHOPIN | WAGNER |
| RACHMANINOFF | CHOPIN | WAGNER |
| RUBINSTEIN | CHOPIN | WAGNER |
| SCHOPENBERG | CHOPIN | WAGNER |
| SCHUBERT | CHOPIN | WAGNER |
| SCHUMANN | CHOPIN | WAGNER |
| SINDING | CHOPIN | WAGNER |
| STRAUSS, RICH. | CHOPIN | WAGNER |
| UHLER | CHOPIN | WAGNER |
| VERDI | CHOPIN | WAGNER |
| WAGNER | CHOPIN | WAGNER |

We have available catalogues giving detailed information regarding Philharmonia, Little Biographies, and the Corona Collection. If you mail us the coupon below we will send you, without obligation, any one of the catalogues, or all three if you so indicate, plus a FREE copy of your choice of one of the Little Biographies series.

Be sure to send us the attached coupon.

Associated Music Publishers, Inc.
140 West 42nd Street
New York City

Gentlemen—
Send me, without obligation, copy of catalogue describing

☐ Philharmonia Pocket Scores
☐ Little Biographies
☐ Corona Collection
☐ All Three Catalogues

plus a FREE copy of the Little Biography of ().

Name _____
Address _____
City _____
(Specify your selections in the blank spaces left for that purpose.)

(Continued from Page 881)



MUSIC STUDY
EXALTS LIFE

By R. M. STULTS

San Francisco, California.

—Plato

Advertisements

ATWATER KENT RADIO

It's good *after* Christmas, *too*

MANY men and women who wanted to offer their families something more than the pleasure of a day have chosen Atwater Kent Radio as their principal Christmas gift.

This year even more people will solve their Christmas problems in the same enduring way. For here, in these simple, beautiful, reliable instruments, is happiness that lasts.

If *your* home lacks Radio — is not Christmas the time to put it there? Or, if you have a set which does not do justice to the really fine programs — what better can you do than replace it with Atwater Kent Radio?

Through the months, the years, every day will renew the satisfaction of the first day and gratitude to the thoughtful giver.

Write for illustrated booklet of Atwater Kent Radio

ATWATER KENT MANUFACTURING COMPANY
4719 Wissachicon Ave. A. Atwater Kent, Pres. Philadelphia, Pa.



Model H
Radio
Speaker
in two
shades of
brown.
Crystalline finish,
with 9 feet of
flexible cord.



"B"
Power Unit

Model 10, six-tube, One Dial Receiver. Solid mahogany cabinet, gold-plated name plate, power supply switch and vernier knob.



Model 33, six-tube, One Dial Receiver with antenna adjustment device. Usual selectivity. Solid mahogany cabinet, gold-plated name plate, power supply switch and vernier knob.



Model E Radio Speaker.
The result of nearly three
years' laboratory work.
Fairfully covers the entire
range of musical tones, from
the lowest to the highest
register. With 9 feet of flex-
ible cord.



Model 35, six-tube, One Dial Receiver. Crystalline-finished cabinet, gold-plated ship-model name plate, decorative rosettes and power supply switch.

EVERY SUNDAY EVENING—The Atwater Kent Radio Hour brings you the stars of opera and concert, in Radio's finest program. Hear it at 9:15 Eastern Time, 8:45 Central Time.

Prior slightly higher from the Rockies West, and in Canada.
One Dial Receivers licensed under U. S. Patent 1,016,002.

"B" Power Unit. Automatically controlled by switch on receiving set. Plugs into A.C. light socket. Delivers up to 135 volts. Operates Brown crystalline finish, including long-life rectifying tubes and 7-foot flexible cord. Type R, for 60-cycle 110 to 115 volt Alternating Current. Type B, for 25-cycle 110 to 115 volt Alternating Current.